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SPEECH—THE HEART OF THE CORE CURRICULUM

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I. THE PROBLEM IN SECONDARY EDUCATION

SECONDARY education is attempting to meet the challenge of our day. This challenge has grown out of a society which today is sending 80 to 90 per cent of its boys and girls in the urban areas into the secondary school. When we consider that in 1890 only 5 per cent of the same age group were attending school, we can begin to realize why our secondary school population mounts into the millions. This huge number of eager students turn to the American high school to seek the answer to their needs—needs which develop from them as individuals and from the society in which they live.

In addition to facing this responsibility, school administrators and teachers are confronted with a rapidly changing social, economic, and political life, which as it develops, constantly creates new and more numerous problems. Thoughtful persons among the school group find their situation a difficult one. They note that older concepts of education, mechanized organization forced upon them by increasing enrollment, along with aggravated problems of equipment and finance, and Topsy-like curricula leave them short of meeting the challenge.

Our first consideration is one of the philosophy which should underlie attempts to meet the problem.

II. THE PHILOSOPHY

Education conceived as acquiring knowledge, as mental discipline, as preparation for an occupation, fails to satisfy the present complex

needs of our society. Boys and girls need a training in the secondary school which goes beyond the limits of these concepts. If education would approach success, it must proceed on the basis of the concept that education is the development of the whole personality so that the individual may make a successful job of living, and adjusting to his environment. Sidney B. Hall and Fred M. Alexander in their chapter on the Virginia Plan in "The Challenge to Secondary Education" state the philosophy aptly:

1. Education is the development of personality.
2. The curriculum consists of all of the experiences of pupils under the influence of the school.
3. Progress is realized through guiding social change by intelligent human effort and choice.
4. All education has its orientation in the ideals of the culture of the epoch in which it exists (American secondary education has its orientation in the ideals of democracy).[1]

Let us accept this philosophy during this discussion as suitable for our situation. What then can we do to apply it? How can we place it into operation?

III. One Method of Applying the Philosophy: the Core Curriculum

The answer to these questions has come in terms of various plans, prominent among which is the core curriculum. Although this plan is quite well known to students of education, let us review it briefly at this point.

The plan is defined in the following statement from the bulletin of the California State Department of Education:

> The core curriculum contains that knowledge and those skills, habits and attitudes, and ideals which should be common to all. There are pronounced differences in the way the core is regarded and the way it is being worked out; it is usually much in advance of the above.
>
> The most obvious trend in the core courses is the reliance upon the social sciences as an integrating center, although the reason for such reliance is not always clearly stated. . . .
>
> The social sciences generally utilize geography, elementary sociology and elementary economics to illumine the question of history. There is, however, a general tendency to relate literature, music and art to the basic themes of the social studies, and to make oral and written expression an outgrowth of problems and the experiences arising from the combination. . . . Chief reliance is in

[1] Sidney Hall and Fred Alexander, "The Core-Curriculum Plan in a State Program," in Samuel Everett, *A Challenge to Secondary Education*, D. Appleton-Century, New York, 1935, p. 25.

the process of orientation to life's problems, and in the further process of discovering one's relationship to it.[2]

Another description of the basis for the core curriculum comes from the Virginia Course of Study:

> Since all organized societies achieve their purpose through well-defined functions, the scope of the work of the new secondary curriculum should be based upon the purposes and functions of society. These purposes and functions are the unifying forces of all action in society and so may be safely accepted as guides.
>
> An analysis of social life reveals the following major social functions that can serve as integrating centers for providing pupils with experiences in the realm in which social life functions: (1) protection and conservation of life, property, and natural resources; (2) production of goods and services and distribution of the returns of production; (3) consumption of goods and services; (4) communication and transportation of goods and people; (5) recreation; (6) expression of aesthetic impulses; (7) expression of religious impulses (8) education; (9) extension of freedom; (10) integration of the individual; (11) exploration.[3]

Based on these functions, centers of interest are developed out of the abilities, needs, and interests of the pupils, and the agencies, institutions and forces in society that modify the major functions of social life.

The broad fields of knowledge which are selected as core fields are as follows: social studies, language arts, science for the four years, and mathematics for the first year. Within each broad field subject matter lines are disregarded so that pupils may develop unitary experiences in their study of human relations. The purpose here is to set the stage for integration.

The core program then has certain differences from the conventional program in its philosophy and basis of organization as we have seen. In the actual operation of the core curriculum what are its essential differences? For the past five months the writer has observed such a program at the Northwestern-Evanston New School which is conducted as an experiment in community education at the Evanston Township High School, Evanston, Illinois.

IV. The Core Curriculum in Practice

The New Unit at Evanston, which is now in its second year of operation, follows the general basic philosophy and organization which we have outlined above. This school, under the direction of Dr.

[2] Department of Education Bulletin No. 6, October 1, 1936; California State Department of Education, p. 14.

[3] Sidney Hall and Fred Alexander, *op. cit.*, pp. 27-29.

Samuel Everett of the School of Education of Northwestern University, enrolls 152 students. Of those, 112 are sophomores and 40 are freshmen. Core groups in the first case are composed of 28 students each; in the second there are 20 students in each core. Six regular teachers conduct the work in the core room. The core program includes "social studies as the basic subject matter, English as the medium, and science as the method."[4] Core is the only subject required of all students. Two other electives complete the program. These are determined by student interest and by college plans of students. The last period in the day offers a series of workshops for free activity on the part of students. Their purposes are to meet added interests of students and to integrate with core work. Workshops include Free Reading, Arts and Crafts, Music, Science, Social Science, Human Relations, Dramatics, and Oral Communication.

The core work occupies the first two class hours each morning. Teachers and pupils have been left free to explore such areas of community living as: Understanding the Community Setting, Protecting Life and Health, Making a Home, Getting a Living, Expressing Religious Impulses, Satisfying the Desire for Beauty, Securing an Education, Cooperating in Social and Civic Action, Engaging in Recreation, Improving Material Conditions.[5]

Procedure in the core work in the New Unit is characterized by the following:

1. General core areas are determined by the staff, i.e., Social Studies.
2. Specific problems or divisions of the general core fields are selected for study by students in each core room under supervision of teachers on the basis of pupil interests and needs which they express.
3. At the beginning of the semester or other study unit, core groups break down the major area selected into smaller units which become the basis for individual student assignments for outside investigation and subsequent report to the core group.
4. Pupils choose from this list of smaller units, those which they care to study and contribute to the work of the room.
5. A time schedule for the entire unit is then drawn up.
6. Students now carry on independent investigation in order to be prepared to discuss their subjects before the core room.
7. The chief medium for presenting the results of one's investigation to the group is the *oral report*. This becomes the means by which the group as a whole gains information, ideas, and experiences from the work of individuals

[4] Statement by C. M. MacConnell, Core Teacher, New Unit, E.T.H.S.

[5] Samuel Everett: "An Experiment in Community School Education," *The Educational Record*, October, 1937, p. 540.

in the core room. The success of any given day in core work, or of the study of any core area depends directly upon the proficiency of the students in the use of this medium.

At times the medium is modified to include other types of speech skills; these are for the most part, *panel discussions, forums, informative talks, and dramatizations.*

THE EFFICIENCY OF THE CORE PROGRAM RESTS PRIMARILY UPON THE STUDENT'S KNOWLEDGE OF, AND PROFICIENCY IN, CERTAIN ORAL OR SPEECH SKILLS involved in the types of presentation underlined in the paragraphs above. Specifically they involve the following basic elements (after having secured the desired materials):

a. The ability to organize them for a clear-cut oral presentation.

b. The ability to deliver the materials to his core group so that it will have a complete and accurate body of information on his subject.

c. The ability to present the material in a manner which is interesting and stimulating to the members of the core room.

8. Certain visual aids are used in connection with reports. These include the use of pictures, charts, maps, blackboard sketches, etc.

One problem seems to be the holding of group attention while, at the same time, using these aids effectively. This seems to be somewhat related to the whole question of clear, effective presentation touched upon in No. 7.

9. Growth and development in core work are encouraged by certain types of evaluation procedures. In the immediate classroom situation, such evaluation consists of discussion and criticism by teacher and students, of the reports or other types of oral presentation. *Growth is either limited or enhanced by the knowledge and ability of teacher and students accurately and critically to evaluate the work they have listened to.* Teacher and students must not only have a knowledge of certain basic speech skills, but *they must also possess certain essential criteria which they may use as measuring stocks for reports, discussions,* etc.

This knowledge is particularly important for teachers who send written evaluations of a descriptive type to parents instead of using the usual type of grade marking system.

10. Development and growth of personality, the philosophical basis for the core program, is fostered by means of organizing the work around the individual student needs, interests, and abilities; through giving him greater freedom, yet demanding greater initiative and responsibility; by placing him in a situation in the core room in which he must constantly make social adjustments and must participate in group situations.

V. Speech in the Core Curriculum

Before we proceed to discuss the place of speech in the core program which we have explained we should make clear what we mean by the term "speech."

A. *A Definition of Speech.* When we refer to *speech,* we use the word in its generic sense and intend it to include those processes

by which we express and communicate our ideas to other individuals and groups.

B. *The Needs of the Individual.* In any educational philosophy which subscribes to the growth of personality as its fundamental basis, *speech* has a vital concern. This basic philosophy has, for a number of years, served as the foundation for instruction in speech among good teachers in this field. The growth of a student in poise and confidence; in his ability to control himself and build proper habits of emotional balance; in his faculty to muster his ideas and organize them clearly; in the technique of effectively expressing them to others; in the development of integrity, sincerity, friendliness, a sense of humor, courtesy, and tact, all of which are so essential to success in speaking situations—all of these have been and are today, the fundamental aims in the field of speech. Likewise these are aims in the educational philosophy of core work. Sarett and Foster stress the character of the speaker as the point of view from which we must consider the fundamentals of speech when they state as one of their basic principles:

> Speech is effective, other things being equal, in proportion to the intrinsic worth of the speaker.[6]

Murray goes so far as to state:

> Speech and personality grow, develop, differentiate, and become refined together. Speech is a phase of personality. In many respects speech and personality are one and the same thing. Genuine speech improvement depends upon personality development. Moreover, personality is the result of social interaction; any limitation in the means of expression and communication correspondingly stifles and distorts personality. And speech is the chief means of expression.[7]

Similarly the whole matter of social adjustment rests here. For most of us, the matter of getting along with others, of agreeing or disagreeing with them, depends upon facility in our means of communicating with them in our various social relationships. Our actions, our language, our voices—all play a big part.

It is significant that the same type of educational philosophy which underlies the approach in the field of speech also underlies the core curriculum. That educators in such a program would fail to provide opportunity for a plentiful number of such experiences in the core program seems incompatible with the philosophy. The growth of

[6] Lew Sarett and W. T. Foster: *The Basic Principles of Speech*, Houghton Mifflin Company, New York, 1936, p. 18.

[7] Elwood Murray: *The Speech Personality*, J. B. Lippincott Co., Chicago, 1937, p. 8.

personality and ability to make social adjustments grow not from the reading about social adjustment, nor from the study of man's relationships alone, (Social Studies) but from the standpoint of the individual, from actually engaging in these activities which man *"uses to make"* such growth and adjustments. These are fundamentally activities of communication (Speech).

C. *Needs of the Core Curriculum.* We have previously pointed out in our description of the core program in practice the very vital relationship which exists between efficiency in the operation of any plan of core work, such as is in operation in the New Unit in Evanston, and the ability of students and teachers to know and use basic techniques of speech. This point was made very clear in observations over a period of five months in various core rooms. Invariably poor organization or poor presentation of report materials meant wasted time and practical failure in the core program for all those hoping to gain by listening. When both poorly organized work *and* poor presentation prevailed simultaneously, the result was even more unfortunate.

Equally important is the whole matter of animated, interesting and stimulating work by the student. In the Ohio State University School the core work in which reports were used for some time was characterized by students in their recent book as "slow" and "could not be made interesting." [8] Here exists a need for training in speech skills somewhat beyond the mere criteria of audible speech, but to a point where the student, realizing that he is essentially a potential teacher in a core situation, can meet the demands of the situation by making his contribution interesting and attractive to his classmates.

In order to insure further the success of the core curriculum in practice, the teacher must be familiar with the necessary speech techniques in order to provide adequate suggestions and guidance to pupils; in order to be able to supply a varied, stimulating program; and in order to set up practical criteria for the evaluation of work done so that growth in the direction of a high standard of core work may take place.

If the core curriculum should fail in practice, it will not be because of its basic philosophy, in so far as one is able to judge. It may be, however, in the putting of that philosophy into practice. Speech is at the heart of the core method. It is the means of helping to make core studies successful. It should, therefore, have a prominent place in its program.

[8] Ohio State University High School, Class of 1938, *Were We Guinea Pigs?* Henry Holt and Company, New York, 1938, p. 63.

VI. A Speech Program for the Core Curriculum

Let us discuss certain suggestions for a speech program which would raise the efficiency of core work and would seem, therefore, to insure a larger measure of practical success for such a plan of curriculum organization.

A. *Plan of Organization.* Such a program would necessarily have to be organized so that it would provide the maximum amount of benefit to the student. It should, furthermore, be designed to meet the speech needs of all students. It should be in keeping with the educational philosophy and method of the core program. The following divisions are suggested:

1. *A basic core area for Speech or Oral Communication.* This area would come in the first semester of core work (assuming here that the school is a three or four year high school; we could easily place this at the intermediate level, however, because of its vital relationship to the conduct of efficient core work and to the personality growth and social adjustment of the student. It should cover at least an entire semester and should include these fundamental elements:

a. *Investigation and gathering materials:* Instruction in the use of the library; special attention to the use of the shelf list, Reader's Guide, standard reference works, etc. Suggestions as to note taking and recording of materials.

Such a unit could be done in cooperation with the librarian and could develop out of a basic need in core work, that of learning to use sources of information.

b. *Organizing materials for oral presentation:* Another basic need is found here, that of how to prepare and arrange one's thoughts and ideas in order to present them effectively to someone else.

Fundamentals of speech organization would be considered here. The classroom report could be particularly stressed. Problems of how to begin, order of materials, how to conclude, etc., would be considered.

Different types of organization could also be studied in order to provide variety and interest within the "report" category. The emphasis in this division would be principally that of individual work.

c. *Spoken language:* This would concern itself with vocabulary, diction, pronunciation, and style as applied to the oral presentation.

d. *Adequate use of voice:* A consideration of the need for clarity, sufficient strength, pleasant quality, and desirable pitch could be integrated with the practical problems of efficient work in the classroom and the voice as a personality index.

e. *Effective bodily action:* Here the need arises from visible means of communication or action, as vital in communication of ideas and impressions of ourselves to others. This study offers many possibilities for relation to interpretation, dramatics, pantomime, etc.

f. *Personal adjustment and growth:* The approach here from the stand-

point of personality growth would stress the development of emotional stability, poise, critical objectivity, and confidence.

g. *The development of social attitudes:* Here the question of proper adjustment to others is paramount. The matter of meeting group and individual social adjustment, the development of social attitudes and skills desirable in democratic society is our concern.

h. *The development of standards of criticism:* In this part of the work necessary criteria for evaluation of core work could be developed.

i. *The securing of adequate records:* Such a core area would give opportunity to discover cases of defective speech which might be given care and thus personality problems of certain types could be alleviated.

It is not supposed that these materials will be taught in an isolated or unrelated fashion. Work in Social Studies could serve as the subject matter for such an area in so far as additional content would be necessary. The emphasis, however, would be upon the development of proficiency in the speech skills so necessary to effective core work during the whole period of secondary education.

At the present time speech classrooms serve a definite integrating function since materials are introduced from many fields. Such a core area as we have described could serve similarly.

We might also discuss in our basic core unit in oral communication other types of oral presentation and demonstrate them. This would further help to set the stage for a varied, interesting core program.

2. *Integration throughout Core Work.* The second part of our program would be concerned with following up the basic core with integration of the speech work during the entire program of core work. The principal methods used in this process would be as follows:

a. Constant re-emphasis during core work of the fundamentals of organization, presentation, personal growth, social adjustment and criteria for evaluation.

b. The development and study of other types of oral communication which could be used in core work:

(1) The forum
(2) The symposium
(3) The panel discussion
(4) The small conference group
(5) Legislative debate
(6) Narration and story telling
(7) Dialectic and conversation
(8) Dramatization
(9) Interpretation
(10) Radio skit writing and presentation

c. Possible development of other core areas in this field according to student need and interest.

3. *The Workshop Program.* The Workshop Program serves two functions: (1) it affords an opportunity to work with students having special problems in speech; (2) it enables students with special abilities or interests to follow them out.

In the first case the work is principally on the remedial level. In a large school using the core plan, a workshop could deal wholly with cases of poor articulation, voice problems, stutterers, etc. In a smaller unit, this type of activity would have to be combined with cases of students needing special help in core room communication problems such as report organization and delivery, group discussions, debates, forums, etc. The workshop could be clinical in nature or could set a project which the group wished to follow for a definite period of time; perhaps an assembly program would be of this nature.

In the New Unit School at Evanston, an Oral Communications Workshop has handled the area described above. A Dramatics Workshop has dealt with the whole field of play production. The nature of the workshops would be determined by the interests of the students enrolled, as well as by their individual needs. In any case the Workshop Program is a valuable part of the speech program in the core curriculum.

B. *Teacher Needs in the Program.* Such a program as we have outlined necessitates certain things with respect to teachers. These needs appear to be as follows:

1. All core teachers well grounded in basic techniques of speech, or
2. All core teachers to be teachers of speech with broad subject matter backgrounds and other essential qualities of superior ability and skill needed in the core work.
3. A speech specialist to handle workshop activities and serve as an advisor to the staff with respect to the effectiveness of core work in oral communications and further integration of such work throughout the later core activities.

VII. Putting the Speech Program into Operation

The ideas in this discussion have grown out of considerable observation and thought upon this problem. The core curriculum is a comparatively new development. There is much of experiment and of trial and error to be undergone before its merits are affirmed or denied. The suggestions in this paper are given in the interest of a more efficient method of carrying out an educational philosophy which is sound, and of trying to bring into secondary education types of experiences which will build more capable, better adjusted boys and girls. The writer is interested in trying out or having tried out, the suggestions he has written in order to determine whether or not they meet the practical test. It is his sincere hope that this wish may be

realized. We cannot deny that there exists in secondary education today a problem which we have described, a newer educational philosophy which we have explained, a method (the core curriculum) which is advanced as a solution. Speech skills are at the heart of this method. Without them, a basic need in our society, as well as in the core program, efficiency is sacrificed in the newer education, and boys and girls are denied a valuable means of growth and development; with them operating effectively the goal of success must necessarily draw much nearer.

THE SPEECH TEACHER'S CHALLENGE

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WITH universal acceptance of the premise that speech training is desirable for all, the speech teacher can no longer stand idly by and view present practices with equanimity. The time has come for us to take inventory of the things we are trying to do, to evaluate our deeds in terms of educational philosophy.

Are we teachers of speech teaching speech more than we are teaching human beings? Are we interested in the student, or are we interested in his speech? Are we grooming exhibits of our teaching prowess, or are we grooming individuals for self expression? De we feel that an imposed, unnatural, neatly clipped speech pattern is the goal of our endeavors, or do we desire the student to become an individual through expressive speech?

There are three points of view which the speech teacher may hold. First, speech is an art expression to be pursued for itself alone. Second, speech is a science in which every aspect should be dissected and analyzed to the last minute detail. Third, speech is a tool necessary in modern life for communicative purposes chiefly. In other words, the speech teacher may be an artist, a scientist, or a tool trainer.

I consider the points of view of the artist and scientist to be diametrically opposed to the point of view of the tool trainer. The artist and scientist must of necessity think of themselves first, must be egoists—not offensive egotists—but egoists who systematically work for themselves and consider themselves first always. No artist can stop to give of his energy to others else he will not remain a recognized artist long. No speech teacher who thinks of himself as an artist can remain out of the theater or away from the professional speaking platform and long be thought of as an artist. His speech

and his expression are his very life blood. No scientist can stop his research for any purpose other than to tell of his progress else his research and scientific standing will suffer. This point of view is not to be deplored for the true artist and scientist must possess it even to the exclusion of others. But the tool trainer can not thrive upon it. The tool trainer must of necessity think of others first, put those he trains ahead of personal considerations. The piano teacher who is trying to help a student use the piano properly must not be constantly playing for the pupil and asking the pupil to come to his concerts. In other words, the teacher who is really a tool trainer must help others gain the use of the tool while the artist and scientist must pursue at a high level of efficiency their own art or science, constantly striving to improve themselves in their respective fields above all else. The teacher must maintain his ability in the field in which he teaches sufficiently to enable him to lead his students but not to outdistance them. He must never forget that they are the reason for his existence as a teacher.

Another factor lies in the province of educational theory. Are we teachers of speech, or are we teachers of human beings? Educational philosophy has pointed out distinctly that we are teaching individuals first and subject matter second. Education should be a series of experiences which the student has in varied subject matter fields in order that the student's intellect and personality may be so developed that he may live successfully with others. We teachers should never forget that we are molding the most malleable material—human life. We are privileged to work with speech as a means to an end, and not an end in itself. Few of us are privileged to work with speech for speech's sake alone.

To teach human beings is perhaps the hardest teaching of all; to teach subject matter, the easiest. How all too frequently do we take the easiest way as teachers! We forget the human material who sit at our feet presenting many more varied problems than the number of individuals involved. We forget that we are dealing with human adjustments which are taking place before our very eyes. We forget that we are being copied more for our ideas than for our means of purveying those ideas.

What has been the answer of the speech teacher in many instances? He has tried to become a speech expert; he has set up graduate schools to investigate the science of voice production, of phonetics, of speech disorders; he has investigated the physiology of the vocal apparatus; he has piled upon the student facts and theories; he has displayed and played with elaborate mechanical equipment which measures. All this

is of rightful importance in the field of research for the artist and the scientist. But to what end is such research in teaching a young man or woman to use speech to reveal personality through the communication of ideas? The subject matter of speech in many classes has become all important. Granted that teachers of speech should know the most devious and recent ramifications of the subject, should such knowledge force into the classroom a host of devices which are used by the speech teacher because they are tangible and can be taught? True, this subject matter gives meat to the course and makes written examinations possible. But does such teaching develop social beings with the power to use speech as a tool of communication? Is speech subject matter more important than the subject matter of speech? Earnest, sincere, forceful expression of ideas with all its speech faults is superior to good speech, coldly but elegantly delivered, when it comes to the primary function of speech—the communication of ideas. And what are the ideas of speech? Phonetics, physiology, sigmatism, rhetoric, dysphonia? Only in the speech class! What profit a student to know the difference between a stutter and lallation if he lose the chance to develop his own social personality?

What field, other than speech, is better adapted to the development of social attitudes, of tolerant judgments, of sympathetic understandings? My greatest reward in a speech class comes when I see the awakening of realization that the members of the class are living, breathing individuals seeing their classmates as living, breathing human beings for the first time—seeing them frequently as individuals with legitimately differing ideas from their own. Through the speech class, we may learn to know one another as in no other field. Our personalities are revealed and developed. The world—life itself—knocks at the door of the teacher of speech.

Have we asked whether or not the speech teacher can get along with people, can inspire confidence, can give sympathy, can understand human traits, can listen to a thousand aspirations, can be at home in a number of fields? Rarely do we face these questions with candor. We assume such traits to be present. Indeed, the speech teacher has been criticized for doing advanced study in a field other than speech, though there are still some graduate schools which question the possibility of an advanced degree in speech alone—praise be! Think of the situation in one great educational system in this country. A teacher can not be a teacher of any subject if he possesses mechanical speech difficulties. What are we teachers of speech to be interested in? Speech or human beings?

We speech teachers need to stop, look, and listen. We should rele-

gate to the artist the development of artistic expression for the rest of us to enjoy. We should leave to the scientist the task of searching out new discoveries which will advance phonetic knowledge. We cannot be artist, scientist, and teacher at one and the same time. We should look upon speech as a means to an end—a tool to be used by the individual to enable him to get along better with his fellowmen. Let us realize that we are dealing fundamentally with human values —not speech values. I am proud to be a tool trainer. I am proud to be a teacher.

THE MEININGER

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Historical Introduction

DURING the latter half of the nineteenth century, the Duchy of Saxe-Meiningen housed one of the court theatres then numerous in Germany. This Meiningen Company might have been the same as all the other companies with which all the other Dukes of all the other German Duchies amused themselves. That it was not was due to the strange fate which brought Herzog Georg II of Saxe-Meiningen to the chief place in his family at a time when the European theatre was just becoming aware of the incipient revolt against Romanticism. For this particular Duke, besides being a Duke, happened to be a talented designer and painter, as well as a lover—or at least an admirer!—of the theatre.[1] The result was that the Meiningen Court Theatre, having operated for almost a century before Georg II took charge of it in 1866, had by the middle seventies taken a definite place among the first groups to work consistently toward the theatric forms that were to make possible realism and naturalism.

In 1866, the year of his own succession,[2] Georg II called upon Friedrich von Bodenstedt to become stage director of the court theatre of the Duchy of Meiningen. In this position Bodenstedt remained for four years. At the end of that time he was succeeded by Ludwig Kronek, who was trained by the Duke until 1874.[3] In that

[1] Purely by accident, the writer stumbled upon the irrelevant but interesting fact that the daughter of an earlier Duke of Saxe-Meiningen was wife of King William, and therefore Queen of England, from 1830 until the death of her husband and the consequent accession of Victoria in 1837!

[2] He was then forty years old.

[3] Because it is simpler, I have adopted the spelling Kronek, rather than Chronegk, used by some writers.

Ludwig Kronek was born in Germany in 1837. He came to the Meininger in

year the company was sent forth, with Kronek in charge, to show its work on the stages of Europe. During the seventeen seasons between 1874 and 1890, the Meininger

> . . . visited thirty-eight cities, twenty in Germany, two in Holland, five in Russia, five in Austria, two in Belgium, and one each in Switzerland, England, Denmark, and Sweden. A total of 2591 performances was given in all.[4]

Most of the repertory consisted, not of realistic plays, but of the romantic drama of Germany and England.[5] In 1890, when the com-

1866, remaining for four years as a comedian. In 1870 he succeeded Bodenstedt as the Duke's chief assistant. His talent for the position in which he found himself was evidently far greater than Bodenstedt's had been, for within four years Georg II was willing to send his company to Berlin under Kronek's care. The experiment proved successful, for, in the sixteen years of touring that followed, the Duke was content to remain at home and leave the road entirely in Kronek's hands. The company was, in fact, officially disbanded when, during its visit to Odessa in 1890, Kronek fell seriously ill. He died at Meiningen in the following year.

[4] Thomas H. Dickinson, *An Outline of Contemporary Drama* (Cambridge, 1927), 240. In addition, there were almost 300 "home" performances.

On its sole visit to London (1881), the Meininger gave 56 performances; in two visits to Moscow (1885, 1890), 57 performances; in one visit to Odessa (1890), 30 performances; and in one visit to Brussels (1888), 29 performances.

By far the most frequently performed play in the repertory was *Julius Caesar*, with 330 performances; it was likewise the only play given in every one of the thirty-six cities the company visited. The other plays most often presented were:

A Winter's Tale (233)
Wilhelm Tell (223)
The Maid of Orleans (194)
Wallenstein's Camp (196)
The Piccolomini (161)
Fiesco (152)
The Death of Wallenstein (140)
As You Like It (132)

It is thus clear that of the forty-one plays in the Meininger repertory less than a dozen were performed with any frequency.

Further statistics on the Meiniger tours, plays, and authors may be found in Max Grube's *Die Geschichte der Meininger* (Berlin, 1926), 129-131.

[5] Of the total of 2877 performances, 2070 were of Shakespeare and Schiller. Most of the remainder were distributed among Kleist, Grillparzer, and Molière. Ibsen, with nine performances, is far down on the list. Cf. also note 4, above; all plays there listed are by Shakespeare or Schiller.

The Meininger contribution to Ibsen's success should not be underestimated on the basis of these statistics, however, since the company was responsible for the first performance of Ibsen in Berlin (*The Pretenders*, June 3, 1876); and since, soon after the first performance (private) of *Ghosts* in April, 1886, the company gave that play before an audience which is traditionally supposed to

pany was playing in Odessa, Kronek was taken seriously ill. The Duke, who always remained at home during the tours, then officially disbanded his theatre.

Apart from the number and geographical distribution of performances (in themselves, facts not too significant in the history of a subsidized theatre), the Meininger are remembered for their contributions to production. These contributions were chiefly in ensemble acting, staging and lighting, costuming, and method of organization. The present article can take space to discuss only one of these contributions, that in ensemble acting.

The Meininger and Ensemble Acting

In 1852, Charles Kean instituted a series of Shakespearean revivals. His aim was to portray a "true and complete image of the history and customs of a people." [6] In 1859, Friedrich von Bodenstedt saw the Kean productions in London. Seven years later, Bodenstedt accepted the call of the Duke of Saxe-Meiningen to become stage director of the latter's court theatre.[7] Under the influence, if not the leadership, of Bodenstedt, the first of the newer theatrical forms toward which the Meininger moved appears to have been the idea of ensemble playing.

The place and time of origin of the ensemble idea is somewhat doubtful.[8] So far as the Meininger are concerned, it appears to have

have included Ibsen himself. Perhaps the point worth remembering is that, though the Meininger gave little *direct* impetus to the Ibsen movement, their technical innovations, along with those of Belasco and other less well known experimenters both in this country and abroad, made possible many of the later productions of the work of the Norwegian dramatist.

[6] Dickinson, *op. cit.*, 239.

[7] Born in Hanover in 1819, Bodenstedt spent the years 1841–1843 in Moscow, there occupying himself in writing and teaching. After later years in other parts of Russia, he returned to Bavaria, where he continued writing and translating. In 1854 he accepted the chair of Slavic Languages and Literatures at Munich. Having retained this position for four years, he was made Professor of the Older English Literature. In connection with his resulting studies of Shakespeare he went to London in the next year to see the Kean productions. The study of these revivals appears to mark his first connection with the theater. In the season of 1865–66 he was "dramaturgist" of the Munich Court Theatre; in the next year he went to the Meiningen Court Theatre. He wrote abundantly from about 1850 until his death in 1892. For further biography and for bibliography see Leo Wiener's *The Contemporary Drama of Russia* (Boston, 1924), 76–77 and the *Encyclopedia Britannica.*

[8] Tressider mentions Laube, Immermann, Devrient, and Macready as having preceded the Meininger in work with crowds. See Argus John Tressider, "The Meininger and their Influence," *Q.J.S.*, XXI (1935), 467.

grown out of one, or both, of two quite distinct influences. The first of these was the Russian literary tendency of the 1840's known as the Slavophil movement; the other was the series of Kean revivals already mentioned.

During Bodenstedt's stay in Moscow, which happened to coincide with the height of the Slavophil enthusiasm, he was much impressed with their ideas and became, in the end, all but fascinated by them—so nearly fascinated, in fact, that twenty-two years later (1862) he published German translations of the leading Slavophil articles. Most of these articles

> . . . dealt as a matter of course with the superiority of the Russian village commune and artel over unhealthy Western individualism. . . . Bodenstedt expressed admiration for the communism which underlay Russian activity and illustrated this from the superb organization of the Moscow cabmen, the best in the world.[9]

This longevous belief in the advantages of group over individual action might well lead to the theory and practice of ensemble playing.

On the other hand, both the Duke and Bodenstedt had seen the Kean revivals in London. It seems likely that Bodenstedt, with twenty years of admiration for a philosophy of cooperation, carried away from London rather more than the Duke did. Since, however, there is no proof either way, we can only guess that some mixture of Slavophilism and Keanism combined with the Duke's own ideas to produce the finely detailed group scenes with which the Meininger afterward impressed Europe.[10]

[9] Wiener, *op. cit.*, 77.

[10] Antoine was more impressed by the Meininger ensemble play than by anything else he saw them do. Cf. his letter to Sarcey in André Antoine, *Mes "Souvenirs" sur le Théâtre Libre* (Paris, 1921), 108–111.

Stanislavsky was much taken by the "well-directed mob scenes," points out that it is untrue that the company had no fine actors, but is forced to "confess that the Meininger brought but little that was new into the old stagy methods of acting." Constantin Stanislavsky, *My Life in Art*, Tr. J. J. Robbins (Boston, 1924), 197-198. Elsewhere he admits that

> Under the influence of the Meiningen Players we put more hope than necessary . . . on the mob scenes, which at that time were a great novelty in the theatre and brought success and created a sensation . . . . (*op. cit.*, 229).

He further emphasizes his debt to the Meininger mob scenes in writing of the Society of Art and Literature's production of *Uriel Acosta*, in which ". . . large mob scenes *à la* the Meiningen Players . . . attracted the attention of all Moscow. People began talking about us." (*Op. cit.*, 236.)

Wiener attempts to credit the Meininger ensemble plays almost solely to the Slavophils by pointing out that though Kronek took over the stage managership of the Meininger in 1870,

> . . . Bodenstedt remained in Meiningen until 1874, the year of the Meiningen tour through Germany, in the capacity of dramatic adviser. There can be, therefore, not the slightest doubt that the Meningen troupe received its training in the light of Slavophilism as Bodenstedt understood it.[11]

Whatever its origins, however, it is certain that Meininger ensemble playing, with its emphasis on proper treatment of crowds, was responsible for making the stage group the important dramatic element which it often is today.[12] Before the Meininger made him over, the super looked

> . . . exactly like his other title, an extra, thrown in at the last moment in the ragtag and bobtail remnants of the wardrobe.[13]

His evolution into the (sometimes!) well trained super of today was a direct result of the Duke's insistence that the extra fit into his productions instead of being tagged on to them.[14]

The careful handling of a stage crowd is a direct product of the realistic approach to play production. The implied converse of this proposition, however, is not true. When realism passes—if it does—the detailed treatment of the crowd is one characteristic of realism which will not die with its parent. The dramatic power inherent in group movement and group sound is too great to pass with any one "ism," just as it is too great to be wholly characteristic of any one "ism." [15]

[11] Wiener, *op. cit.*, 79. Wiener certainly underestimates, if he does not actually ignore, the influence of early German and early English ensemble play. Cf. also footnote 8, this paper.

Though not writing specifically of acting, Fuerst and Hume are thinking at least of the general idea of "ensemble" when they write that the Meiningen were the first to pose the question of the production as a whole. Cf. W. R. Fuerst and S. J. Hume, *Twentieth Century Stage Decoration* (1929), I, 6-7.

[12] Ensemble playing has had other and perhaps more important effects, of course. I have spoken thus much of the crowd first, as illustration; and second, as the aspect of Meininger ensemble acting which has most impressed both audience and critic.

[13] Lee Simonson, *The Stage is Set* (1933), 290-291.

[14] Cf. Simonson, *op. cit.*, 290-292, for a summary of the methods used at Meiningen in directing crowds. This summary, as a matter of fact, is sufficiently full to be rather helpful to any director handling crowds of relatively inexperienced actors.

[15] A truism which has recently been illustrated in the rediscovery of the speaking chorus.

JUDGING ONE-ACT PLAY CONTESTS

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TO say that teachers and students of Texas schools are contest minded would be stating it mildly. Over 5,500 schools belong to the University of Texas Interscholastic League and over 600,000 students participate each year in many different contests. The League is the largest association of its kind in the nation. It is also one of the oldest [1] and most highly organized.

The League sponsors forty-one different contests which are divided into two general groups, athletic and literary. Among the literary events one finds every type of speech contest from story-telling for second grade youngsters to debate, public speaking, and one-act play tournaments for high school students. To administer this vast and complicated set-up, the League has a Director-General, a Director of Athletics, a Director of Speech Activities and a large staff of assistants. In this article we shall discuss the one-act play contests which are supervised by the Director of Speech Activities.

The one-act play contest is a comparatively new activity of the League, having been in operation for only thirteen years. Its growth has been rapid. There were eighty-three schools entered in the 1927 meet. In 1938, 668 schools participated in the meets held to determine the winner of the state championship. To reduce this number to the eight schools who may compete in the finals, contests are held in 254 counties, thirty-two districts, and eight regions. The winner of each meet progresses to the next and eight casts finally emerge to go to the state tournament held in Austin each spring.

The increase in the number of schools competing and the need for changes of existing rules governing the competition, caused League officials to decide upon revision of the entire one-act play set-up. All parties concerned agreed to continue to use the contest rather than introducing some sort of festival plan. It has long been the opinion of this writer that there is nothing fundamentally wrong with contests as such. Perhaps the way in which they are managed is faulty, or it may be that those who direct contestants place too

[1] The University of Texas Interscholastic League was formed in 1913 when The Texas Interscholastic Athletic Association, founded in 1905, and The Debating and Declamation League of Texas Schools, founded in 1910, merged into one organization.

much emphasis upon winning and losing. Certain theorists, gibbering ecstatically about the "emergent state," deplore the contest and advocate adoption of non-competitive festivals. Most of the festivals we observed were usually little more than "diluted contests" with most of the elements of competition present but hidden under high sounding terminology.

In order to determine what changes were needed, a careful survey of Texas contests was made. It was discovered that revisions were necessary in judging standards and judging, play selection, and administration of county, district, and regional meets.[2] Work was started immediately on three projects: 1. To find and list the names of good critic judges in Texas; 2. To modernize judging standards; 3. To prepare a prescribed list of plays to be used in League contests.

Listing of the available critic judges was the first step taken. Because of the increasingly large number of universities and colleges in Texas offering speech courses, it was believed there could be found a large number of persons who had the proper training and education to serve as critic judges. Because the rules had formerly required tournament managers to use three or more judges, League officials at once began to urge the use of the single critic judge. The rules were revised to permit this practice. Upon investigation, it was found that complaints about contests came from those people participating in meets for which three judges were used. Often these judges were people who had no experience or training as adjudicators of one-act plays. Naturally, bad decisions were handed down and often the better done plays were thrown out because of the ignorance of the judges. Another criticism is that only infrequently could or would the judges give constructive criticism of the plays. The contestants and directors were thus deprived of one of the most beneficial results of contests, constructive evaluation of their work.

Through the *Interscholastic Leaguer,* a four-page newspaper which goes to 25,000 Texas teachers monthly, by correspondence, and by interviews, requests went out for the names of good critic judges who would work singly and discuss the production of each play with its director after the contest. A questionnaire was sent to each of the prospective judges asking for information about his speech education, fee required, judging experience, directing experience, and about other points which would tend to qualify him as an expert critic judge. The returned questionnaires were studied carefully and only

[2] Revisions concerning the management of these contests will not be discussed as this point is chiefly of local interest.

those whose qualifications were above average were put on the list of officially approved judges. At this writing there are on file in the League office the names of over one hundred judges who are capable of judging expertly one-act plays and various other speech contests.

It is believed this plan will tend to eliminate faulty decisions, remove undue emphasis on winning and losing, serve as a means of improving dramatic production, and point out the values of educational dramatics. Of course, additions to this list will be made when new judges are discovered. In a short time tournament directors throughout the state should have no difficulty in securing the services of those best qualified to perform the important and difficult task of judging one-act play contests. Contest managers of all contests from county to state are urged to recognize the importance of using a good judge regardless of the size and importance of the contest. Incidentally, a critic judge has been used at the state tournament for the past two years. Both judges have been nationally known experts in the field of amateur dramatics.

While the list of judges was being compiled, work was progressing on the new standards. Three years ago Texas judges were advised to select for first place that cast doing the "most effective" work according to these standards: Choice of Play, 25%, Pantomime, 40%, Diction, 35%. The first attempt to improve upon these vague and incomplete standards was the adoption of the "Iowa Plan" for judging one-act play and speech contests. While this was an advance, it did not prove entirely satisfactory and was discarded in favor of the plan described in succeeding paragraphs.

It was felt that the new standards should be designed to serve a four-fold purpose. First, they must aid but not restrict a good judge in arriving at a fair decision. Second, they should be such that even the most inexperienced judge could understand the terminology and be guided in coming to a decision which would be in keeping with accepted standards of good acting and directing. Third, the standards should be helpful to directors, suggesting what should constitute a well directed, well acted play. Finally, the standards should as far as possible attempt to place judging on an objective rather than on a subjective basis.

With these points in mind careful study was made of all available plans, and of many texts and articles written on the subject. The most applicable of the ideas found were incorporated in a plan which would best fit the Texas situation. Several judges then tried out the standards. They reported their findings to the state office and made

suggestions for improvement. After revision the plan was again used by expert judges. Copies were then sent to leading New York drama critics, to University theatre directors, and to editors of prominent publishing companies. Their comments and criticisms were noted, revisions were again made, and a final field test was given. After a few minor alterations the final draft was written as it appears below. It is earnestly hoped that these standards will improve production methods and prevent faulty decisions.

Instructions to the Judge

These standards were adopted as the official standards for judging Interscholastic League One-act Plays. Each judge shall receive a copy before the tournament and judge the plays accordingly. This is not a point or percentage plan. The approximate percentages indicated are merely guides, and are not to be used to give plays exact percentage rankings. The standards were devised to assist the judge as he evaluates the plays. They are of value to directors as they prepare their plays for tournament competition.

Appreciation is expressed to Burns Mantle, Barrett Clark, Gilmor Brown, Lee Owen Snook, Glenn Hughes, R. L. Sergel, Theodore Johnson, Garrett Leverton, Allen Crafton, Valentine Windt, and Ernest Bavely for their suggestions about this plan.

I. Directing and Stage Mechanics. Value: about 35%

A. Set.—Is the stage dressed to make an effective picture? Is the furniture used in a way which assists, and does not hinder the action? (Since only the simplest sets, using a cloth cyclorama, are permitted, the judge is to disregard any other features except these two points.)

B. Lighting.—Effective use of available equipment, if within the control of the director. Do the lighting effects blend harmoniously and unobtrusively into the action of the play? Are there effects which are so obvious that they call attention to themselves and take your attention away from the action of the play? (The use of elaborate lighting effects should be disregarded by the judge.)

C. Business.—Are exits and entrances properly timed? Do the actors frequently cover or block each other? Are the actors properly grouped to give necessary emphasis to the right characters at the right time? Is the business adequate to bring out the idea of the play? (This point, Business, is a very important one.)

D. Make-up.—Is the make-up in keeping with the character? Is it realistic and natural?

E. Costume.—Are the costumes correct as to color combinations, period and character? (The use of elaborate costumes should be absolutely disregarded by the judge as he makes his final decision.)

Southwestern College Library

F. Tempo.—Did the play as a whole drag? Was it too fast to follow intelligently? Was the pace of the play in keeping with the general idea of the play? Was the tempo fast enough for farce? Did it tend to become slower for tragedy? Were the sub-climaxes and the climax well built up? (This point, Tempo, is a very important one.)

II. Acting. Value: about 55%

A. Voice.—Could you hear the actors distinctly? Was the rate too fast or too slow? Was there a variety of rate and inflection? Was pronunciation and articulation properly done for each character? If dialect was used, was it done correctly and naturally?

B. Characterization.—Was there a complete bodily and mental re-creation of the character by the actor? Did we "believe" the actor all the time he was on stage? (This point, Characterization, is a very important one.)

C. Movement.—Were the movements of the actor in keeping with the character? Was there a great deal of random movement? Was the pantomime accurate and convincing? Did the actor seem to have a well controlled, poised body?

D. Contrast.—Were there clearly contrasting moods in speeches? Were emotional transitions natural and effective? Did the play seem to have a sameness or seem to be monotonous to watch?

E. Ensemble.—Did you feel a smoothness of action which indicates teamwork among the actors? Was it a closely knit, rhythmically correct show?

F. Tempo.—Did the actors pick up cues rapidly? Did the movements of the actors slow down the tempo of the show? Were there "dead spots" in the production because of the lack of a sense of pace on the part of the actors— (This point, Tempo, is a very important one. The tempo of the individual actor combined with the general pace of the show as determined by the director is a phase of production which is frequently done poorly by amateurs.)

G. Motivation.—Was there a clearly discernible reason for all business and movement by the actors? (There must be a definite reason for each movement made on the stage. This point, Motivation, is a very important one.)

III. The Play. Value: about 10%

A. Was the play acceptable as dramatic literature? Was it a suitable play for the members of this particular cast? Did the play challenge the abilities of the actors? Did it have a definite effect on the audience? (This point is not to be considered unless it is a neutral audience.) Was the main idea or the theme of the play brought out clearly? (The judge should realize that he may expect high school students frequently to do some excellent work. He must know that high school actors have possibilities as well as limitations.)

To bring about selection and use of better plays, a list of 338 titles was drawn up. All directors are required to use these titles. However, directors who wish to use plays not on the list may send

them to the Director of Speech Activities for approval. If the play receives official sanction it may be presented. The list contains comedies, tragedies and fantasies, all of which were carefully selected. Every effort was made to select a wide enough variety to satisfy all demands. The list eliminates many bad titles and at the same time allows new plays or certain plays of a director's choosing to be done.

By preparing a list of plays, by improving judging standards, and by finding good judges to use these standards, we feel we have taken a step toward improvement of play contest work in Texas. Revisions will no doubt be necessary and they will be made when occasion demands. It is confidentally expected these changes will further stimulate improvement of the type of work done in League one-act play contests.

UNION SPEECH RE-EDUCATION . . . A REPORT OF PROGRESS AND PROBLEMS

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THIS is a report of the progress and problems of speech rehabilitation in the Union of South Africa. Its purpose is to bring up to date the material set out in a previous article in the QUARTERLY JOURNAL OF SPEECH.[1]

Progress

Legislatively, progress in speech correction in South Africa has surpassed that in many countries, including the United States. Practically, its work is confined to two cities and is in its infant stages of development. To understand this, consider the past five years.

At the time of the aforementioned article, speech therapy was in the hands of the elocutionist. To them must be given due credit for attacking a problem not directly in line with their work, but for which there was no other group even remotely qualified to give the needed assistance. They opened the field and assisted in bringing the problem to the attention of the medical profession. In Johannesburg, they opened the first clinic to be attached to the medical service* in

[1] Cécile de Banke: Speech Training in South Africa. Q.J.S. XIX, No. 1 (February, 1933), 77–79.

* Johannesburg Children's Hospital.

the Union. At Capetown they introduced the first course work for remedial speech into the Diploma for Elocution. From these beginnings the early work in speech correction was to grow.

In the meantime a second approach to the problem was in the process of development through the work of the Phonetics Departmental Division of Bantu Studies at the University of the Witwatersrand, Johannesburg.

The first course, having a class especially designed for meeting the problems of the speech handicapped child, was developed at the University of Capetown in its Department of Music under the auspices of the Elocution Division. There are two diploma courses given, one for unilingual and one for bilingual students. Each of these diplomas has one course dealing with the problem "Remedial Work." The course work contained in these diplomas is as follows:[2]

Diploma in Speech Training and Elocution. (The bilingual is the same as the unilingual diploma here presented except for the addition of Afrikaans and/or Nederlands.)

A. Unilingual

1st Year. Phonetics, Poetics and History of Drama, Elementary Anatomy, Elocution, Rehearsal Classes (including the history and making of costumes).

2nd Year. Special Psychology (Primary Education Student's class), *Remedial Work*, Elocution, Rehearsal Classes (including the history and making of costume).

3rd Year. History of Theatre, Elements of Production, Elocution, Rehearsal Classes (including the history and making of costume).

The first governmentally recognized clinic was developed at the University of the Witwatersrand through the work of Dr. P. de V. Pienaar, at whose insistence nearly all the legislative advances have been made. Late in 1935, cases began to be referred to him for advice and help and in 1936 he established a clinic to train his phonetics students in the problems of logopedics. Concurrently he made a survey of the speech defectives of the Rand schools. As a result of representations made following this survey (5% of this population had defects), the University and the Transvaal Department of Education granted funds for the further extension of the work, the University establishing a two-year diploma in logopedics. This was in force and students working under it had already entered the field when the Cape Provincial Department of Education recognized a request for a post to be established at Capetown. One of Dr. Pienaar's students filled this position.

[2] *1939–40 Calendar*, University of Capetown, with which is incorporated the South African College, Faculty of Music, Elocution Division, p. 9.

In 1937 the Transvaal Government created a Provincial Commission on Education to study the educational problems of the Transvaal. In their report they gave favorable findings on the needs and work of the Speech Clinic at Johannesburg. These findings are as follows and have been acted upon in part: [3]

Chapter VI. Schools.

Section 8. Speech Defects.

347. A witness brought the question of speech defects before the Commission. A section of the Transvaal school population has been tested and it appears that 1.5 per cent are stutterers and 2 per cent suffer from other speech disturbances. This is normal in comparison with other countries. Stutterers are often bright children, but as a result of their defect they take an inferior place in the class and lack confidence. There is always a danger of a stutterer's seriously affecting the speech of his classmates.

348. The Province contributes towards the cost of a speech clinic at the Witwatersrand University where all teachers in training at the Johannesburg Training College may follow a short course, sufficient to assist them in detecting speech defects. At Johannesburg it is also possible to take a longer diploma course to enable teachers to undertake the treatment of such defectives, or a complete degree course with a view to the fuller treatment of such cases. At this clinic there are also opportunities for the treatment of a limited number of pupils. The Medical Inspector of Schools selects children for treatment. After approximately six months' treatment the child is usually normal. (Not the witness's conclusion.)

349. If there are over 2,000 such stutterers in our schools spread over about eight standards, there must be approximately 250 entering the schools every year with this defect. Dividing them into groups for a six months' course of treatment each, accommodation would be required for 125 pupils. It would be best to centralize these children for intensive treatment.

350. We recommend:—

(a) That a limited number of teachers be trained at the existing clinic to treat the more serious cases.

(b) That a commencement be made with a school for approximately 125 pupils, with hostel facilities attached, preferably in proximity to the existing clinic and primarily for the treatment of stutterers selected by teachers, in collaboration with the Medical Inspector of Schools.

(c) That these children be not dealt with as bursars under the equalization scheme, but as patients under the scheme for the medical treatment of pupils, i.e., that they normally make their own financial arrangements for transport and boarding, but that indigents be assisted wholly or in part, as the case may be.

Chapter V. The Teaching Staff.

Section 2. Training of Teachers.

159. There remain such subjects as Art, Hygiene and First-Aid, Junior

[3] Province of Transvaal, *Report of the Provincial Education Commission*, Appointed under Administrator's Notice 124, dated the 3rd March, 1937, (Hierdie verslag is ook in Afrikaans verkrygbaar), 1939.

Work, Music and Speech Correction. These subjects would naturally not be compulsory for all students, but each student should be required to select one to be studied intensively during the usual course. For ordinary school purposes it should not be necessary to extend the courses in these subjects beyond the normal period of training.

In 1939 these recommendations were passed in principle and as a result of this the Department of Phonetics revised its curriculum within the structure of the Department of Bantu Studies. To broaden the scope of the speech clinician's preparation the department substituted a three-year diploma for the two-year course previously in force. The course of study is as follows, and clinicians fulfilling its requirements are eligible to open clinics in the school systems of the Transvaal and the Union.

X. 30 The following qualifying courses shall be included in the first year of study for the Diploma in Logopedics:

DIPLOMA IN LOGOPEDICS [4]

(a) Phonetics I
(b) Speech Training
(c) Introduction to Logopedics
(d) Psychology I
(e) Physics or Chemistry
(f) Sociology I

Every candidate shall, at some time during his curriculum, pass an oral examination in English and in Afrikaans.

X. 32 . . . in the second year of study for the Diploma:

(a) Phonetics II
(b) Psychology II
(c) Psychology of Speech and Child Psychology
(d) Anatomy and Physiology of the Central Nervous System, the Speech Organs and the Ear.*
(e) Neurology and Anatomy of Speech
(f) Logopedics I
(g) Practical Logopedics

X. 34 . . . in the third year of study:

(a) Pathology of Speech Organs *
(b) Psychopathology
(c) Logopedics II
(d) Methods of Performance Testing
(e) Visual and Aural Education

X. 30 (Continued)

Every candidate shall also

(i) carry out to the satisfaction of the Head of the Department a piece of original research work *and*

[4] *1940 Calendar,* University of the Witwatersrand, with which is incorporated the South African School of Mines and Technology, page 203, 204.

* These courses are special Medical School courses.

(ii) attend at the University Speech Clinic for two afternoons per week during the third year of study *and*
(iii) satisfy the Head of the Department concerned in respect of a course in Social Case Study.

In addition to students' fulfilling the aforementioned requirements, a special two-year course for Normal College students has been instituted. These teachers, while trained to recognize and handle all types of cases, deal with the simpler defects of speech and act as an advance guard for the speech clinician proper.

Because there are recognized courses of study, a training clinic, a teaching staff in action, and students in training or in the field, the Union Government in the present session of the Legislative Assembly proclaimed a bill (similar to the proposed Pepper-Boland Bill) subsidizing to the extent of 50% of cost all Union schools establishing speech clinics. Three of the four Provinces have applied or will apply in the coming year for assistance.

Problems

Problems confronting the speech therapist in the Union are legion, resulting from racial inequalities, multi-lingualism, scattered rural and urban population, economic diversity, and limitations imposed by religious and professional groups.

The Union is governed and economically controlled by a minority of approximately one-fourth of the population. This minority receives a majority of the educational benefits accruing from its governmental policy. It is a white minority controlling a native majority. Part of the mechanism for this minority control rests on a color bar system. "Jim Bantu" and "Jim Crow" have much in common. This bar and the inadequate native school system makes speech therapy among the natives a practical impossibility, either for white workers or members of their own race.

Within the white population (one-fourth the total population) speech correction must be done in the two official languages—Afrikaans and English. This produces a greater number of linguistic cases than might otherwise be expected. It is the more true when it is found that a large percentage of the English-speaking population is of Jewish parentage.

Within the remainder of the population the problem becomes even more complicated, since the teaching medium is the home language. This group is made up of native (indigenous races), colored (mixed native and other races), and Asiatics (Indian, Malay, and

Chinese). The native school is taught in the tribal language with English and/or Afrikaans as required subjects. The "Cape coloured" school usually has standard Afrikaans as its teaching medium (Afrikans when spoken by them is as dialectal as "plantation Southern American" English), but this varies from section to section. The Asiatic public school is taught in English while the Indian private schools are taught in one of the three Indian languages. There are all together, then, nine languages and unnumbered dialects current in the Union school system. Hence, while only a fraction of the total population ever goes to a school, the white correctionist would be under a distinct handicap in that he should correct in the home language, which would entail complete knowledge of the six official and three unofficial languages in a city like Johannesburg, for instance. At the same time, though Native, Asiatic, and Colored students may go to the Universities they are so few in number that none have attempted speech correction.

South Africa may be characterized by a few large cities and tremendous areas of sparsely populated farm or cattle land. In the cities, with several exceptions, English [5] is the dominant language; in the country Afrikaans predominates. To reach the farm population is nearly impossible and a centralized clinic in cities is economically unsound because of transport difficulties.

The divergence of economic wealth resulting from great mineral resources and just arable farm lands has produced a school problem typical of this country. The possessor of wealth attends a private school; the poor city white attends the public school, the rural child attends a farm school. The private school makes the governmental control of speech correction difficult; the farm school makes it economically too expensive.

Certain religious groups are opposed to all forms of rehabilitory work. Occasionally the speech therapist meets opposition from the professions.

Conclusions

Speech correction in the Union has made astounding strides governmentally, while its actual work is yet in its preliminary stages. It is developing what appears to be a well-balanced course of training for its workers and assuring them of governmentally controlled and subsidized jobs.

[5] In the business world; in the schools Afrikaans dominates on a 60–40 ratio.

Its problems arise from racial inequalities, multilingualism, scattered rural and urban population, economic diversity, and limitations imposed by religious and professional groups.

Its future development will be along the lines of traveling clinics (now under consideration in the Transvaal) to serve the farm population, decentralized clinics or supervising clinicians for the cities, a speech hostel for especially difficult cases, uniform legislation in the provinces through governmental control, and the establishment of a legal system of requirements and limitations for the protection of the speech clinician.

AN ETYMOLOGICAL STUDY OF TWELVE PASSAGES OF ORATORY

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IN the third book of *De Oratore,* Cicero advises the aspiring orator to speak always in pure Latin, on the theory that words of native Latin origin were more forceful and persuasive than words of foreign base. Today, we find the same kind of advice being given students of oral communication in respect to the use of the English language. To cite one example, in the field of radio speaking, Waldo Abbot in *Handbook of Broadcasting* makes this statement: "It is a well-recognized fact that words of Anglo-Saxon origin are stronger than those with a foreign base." [1]

This quotation raises a question which is both interesting and important to the student of speaking. Is it "a well-recognized fact" that native English words are stronger and more forceful than words of foreign extraction, and is it necessary for the speaker who wishes his language to be forceful to employ mostly words of Anglo-Saxon origin? The natural place to seek an answer to this question is in examples of forceful and strong language. Accordingly, the writer has made an etymological analysis of twelve passages of American and English oratory generally conceded to be moving and powerful.

The passages studied included three complete orations and nine

[1] Waldo Abbott, *Handbook of Broadcasting* (1937), 104.

extracts from orations, a total of over 5000 words.[2] Three examples were from the eighteenth century, six from the nineteenth, and three from the twentieth. Following are the orations from which passages were analyzed and the dates of their delivery. The complete orations are marked with asterisks.

Edmund Burke: *Conciliation with America,* March 22, 1775
*Patrick Henry: *Liberty or Death,* March 23, 1775
William Pitt: *The Attempt to Subjugate America,* November 18, 1777
Robert Emmet: *Protest Against Sentence as a Traitor,* September 19, 1803
Daniel Webster: *Reply to Hayne,* January 26, 1830
Daniel Webster: *Prosecution in the Knapp-White Murder Case,* July 20, 1830
*Abraham Lincoln: *Second Inaugural Address,* March 4, 1865
Henry Ward Beecher: *The Perfect Manhood,* June 13, 1869
William Jennings Bryan: *America's Mission,* February 22, 1899
*Theodore Roosevelt: *Our Responsibilities as a Nation,* March 4, 1905
Woodrow Wilson: *Inaugural Address,* March 5, 1913
Elihu Root: *Invisible Government,* August 30, 1915[3]

A complete word analysis was made of each sample, and every word, with the exception of proper nouns and words included in quotations, was identified as to its source. For this purpose two references were employed: Skeat's *Etymological Dictionary*[4] was used wherever possible, and when the word could not be located in this source, *The Concise Oxford Dictionary*[5] was used. In every case, over 95% of all words were found to be from four sources: English, Latin, Greek, and Scandinavian. English includes all words of native English origin, whether Old Mercian, Old Northumbrian, or Anglo-Saxon. All words having their origin in Latin were classified as Latin words, though in many cases such words came into the English language through the French or Italian. Likewise, many words of Greek origin came to our language through Latin; all such words, however, for the purposes of this study, were credited to the Greek. The classi-

[2] The writer realizes that his study was very limited as to samples analyzed but the mere physical labor of identifying the origins of words forbade more extensive research. He feels, though, that the samples of oratory chosen for this study are representative of the best examples of forceful, "strong" spoken language.

[3] In each case, the text of the oration studied was that given by James M. O'Neill in *Classified Models of Speech Composition* (1921).

[4] Walter William Skeat, *An Etymological Dictionary of the English Language* (Oxford, 1898).

[5] *The Concise Oxford Dictionary of Current English,* adapted by H. W. Fowler and F. G. Fowler from the *Oxford Dictionary* (Oxford, 1917).

fication of Scandinavian includes all words denoted by the dictionaries as Old Norse, Danish, etc.

Following the word count for any one speech and assignment of each word to its proper classification (English, Latin, Scandinavian, Greek, or other languages), the percentages of words found in each classification were computed. For example, in the passage from Elihu Root's *Invisible Government* oration, the following division of words was found:

	Number	*Per cent*
English	190	77.9
Latin	45	18.4
Scandinavian	5	2.1
Greek	4	1.6
Total	244	100.0

The next step was to divide the words in each passage into two classifications: tool words, and meaningful words. The writer felt that such a division was necessary, if a true etymological study of forceful and strong language was to be accomplished. Prepositions, conjunctions, articles, pronouns, and auxiliary verbs are tool words of our language and do not, in and of themselves, express thought. The words which convey meanings are the nouns, verbs, adjectives, and adverbs. For purposes of this study, then the meaningful words were separated from the tool words.[6]

Next, a distribution was made of the meaningful words for each passage. Since most of the words used by the orators studied were of English or Latin origin, the meaningful words were classified as to whether they came from English, Latin, or other languages, "other languages" including Scandinavian, Greek, and miscellaneous languages. To illustrate, here is the distribution of meaningful words from the Elihu Root passage:

	Number	*Per cent*
English	57	51.8
Latin	45	40.9
Other languages	8	7.3
Total	110	100.0

When this classification was completed, there were two distributions for each passage—the distribution of all the words in the passage, and the distribution of the meaningful words.

Finally, a composite chart was compiled showing the percentage

[6] Whenever there was any question as to whether a particular word was a tool word or a meaningful word, it was included with the meaningful words.

distribution of all words and of meaningful words for all the passages studied. Following is this summary chart. All figures shown are rounded percentages. In the part of the chart dealing with all words, only the four most frequently occurring languages are considered.

	Burke	Henry	Pitt	Emmet	Webster "Hayne"	Webster "Knapp"	Lincoln	Beecher	Bryan	Roosevelt	Wilson	Root	Average
						All Words							
English	75	75	69	72	75	75	72	79	70	74	76	78	74
Latin	19	20	21	24	23	21	23	11	21	22	19	18	20
Scand.	1	2	3	2	1	1	2	4	3	1	2	2	2
Greek	4	1	2	2	1	3	2	3	2	1	2	2	2
						Meaningful Words							
English	46	44	40	36	49	49	45	55	36	46	54	52	46
Latin	41	48	50	57	48	43	45	27	44	47	39	41	44
Others	13	8	10	7	3	8	10	18	20	7	7	7	10

What facts concerning the relative importance, in forceful speaking, of Anglo-Saxon words and words of foreign origin does this chart disclose? First, it can be readily seen that the percentage of Latin derivatives is much greater in the case of the meaningful words than in the case of all the words, and that, conversely, the percentage of English words decreases markedly when only the meaningful words are considered. This indicates that a very large proportion of the tool words eliminated from consideration were of English origin. English derivatives comprise from 69% to 79%, for an average of 74% of all the words in the passages studied; and words of Latin origin make up only from 11% to 24%, for an average of 20% of all the words. When the tool words were eliminated, however, English derivatives comprised only from 36% to 54% of the meaningful words, for an average of 46%; while Latin derivatives made up from 27% to 57%, for an average of 44% of the meaningful words. The remaining 10% of the meaningful words was distributed among the other, less prominent languages.

Patrick Henry, Lord Pitt, Robert Emmet, William Jennings Bryan, and Theodore Roosevelt all used a greater number of meaningful words of Latin origin than of English origin; while Edmund Burke, Daniel Webster, Henry Ward Beecher, Woodrow Wilson, and Elihu Root all employed more English words than Latin. Abraham Lincoln was neutral, with the same percentage of Latin as English derivatives.

It is worthy of note that of the twelve passages analyzed, only three contained a majority of English derivatives among the meaningful words. Thus, in nine of the passages, there were more meaningful words of foreign extraction than of native origin.

It was found that on the average, 54% of all the words analyzed were tool words, and that 98% of all the tool words were of English origin. On the average, 72% of all the English words in all the passages were tool words. The great difference between the relative proportions of English and foreign derivatives in the analysis of only the meaningful words, is thus due to the fact that practically all of the tool words of our language are of native origin.

There were no apparent differences in trend from the eighteenth to the twentieth centuries, and no striking differences in the comparison of English with American orators.

From a study of the meaningful words in these twelve passages of forceful speech, the writer feels justified in concluding that it is not necessary for the speaker who wishes his language to be strong and forceful to employ mostly Anglo-Saxon words, or words of native origin. In the examples of forceful speech studied, it was found that on the average the speakers used a greater number of meaningful words of foreign extraction than of native origin.

No attempt has been made to evaluate English and foreign words as to their forcefulness, as that would involve too great a degree of subjectivity. The testimony of numbers, however, leads one to question the authority for such a statement as that quoted at the beginning of his paper: "It is a well-recognized fact that words of Anglo-Saxon origin are stronger than those with a foreign base."

"THE CALAMITY HOWLERS"

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"I cannot sing the old songs,
My heart is full of woe;
But I can howl calamity
From Hell to Broken Bow." [1]

IN the supposedly "gay nineties" a female firebrand by the name of Mary E. Lease roamed the sun-baked plains of Kansas urging the farmers of the day "to raise less corn and more hell." This "Patrick Henry in petticoats," as she was called, was sounding the battle-cry of the protesting farmers of the eighteen-nineties who staged the last major agrarian revolt in the United States. Our history has been full of farm protests, and such rural uprisings always have been an integral part of the American tradition. These upheavals have occurred periodically from the time of Bacon's Rebellion in colonial Virginia to the farm disturbances of the present day. The Regulator Revolt in the Carolinas, Shay's Rebellion in New England, and the Whiskey Rebellion in Western Pennsylvania are all direct antecedents of the agrarian crusades of more recent times. Each one of these vigorous protest movements offers an exciting study to the student of oratory.

Most colorful and dramatic of all rural protests was the Populist Revolt of the turbulent eighteen-nineties. Militant farm organizations flourished during the troublesome period; there were Agricultural Wheels, Farmers' Alliances, Farmers' Unions, and finally there emerged the People's Party to wage the last major struggle of the "embattled farmers" against an entrenched and powerful industrial system. Farmer orators, known as "calamity howlers" because of their gloomy prophecies of doom and distress, denounced the money lenders and railroad magnates of the East with vigor and vituperation. A buoyant, pioneer people were reacting with characteristic energy against the hard times of that dreadful decade, 1886–1896. For them there was no such attitude as defeatism. They had just conquered, or so they thought, the endless vastness of the Great Plains. They had withstood the onslaught of the grasshoppers of the Mid-Western prairies; now they were to vanquish the "gold bugs" of the East!

[1] A doggerel verse by a Nebraska columnist of the late nineteenth century ridiculing the speeches of one Omer Kem, a Populist orator from Broken Bow, Nebraska.

The chief weapon of the debt-burdened farmers in their battle with the "interests" was oratory; not the florid, unctuous, patriotic oratory so common in American politics, but homely, pungent, colloquial speech which came straight from the cow barns and grist mills of rural America. The careless grammar in the sentences of the speeches disgusted the "better people" of that day; and even when evaluating this oratory today, some scholars of rhetoric fail to recognize values more fundamental than correct syntax in the efforts of these under-privileged folk. Concrete and specific words intimate to every member of the agrarian audience filled the ungrammatical passages. The illustrations and figures of speech were not the artificial and studied imitations of the classics so common in the oratory of the period. Rather, the speeches abounded in material which came directly from the farmers' own limited experiences. Occasionally, the language was profane, and frequently it was violent. There were no weasel words and the old platitudes of insincere patriotism were noticeably absent. Usually ribald humor was present to amuse the sons and daughters of the entertainment-barren Middle Border.

Although the oratory was profane, violent, ungrammatical, and ribald, it was neverthless a sincere and honest brand of public speaking riddled with religious references and Biblical terminology. Parodies of religious hymns helped to contribute a spirit of religous revivalism in the speeches. General Field of Virginia was well aware of the persuasive possibilities of religious parodies when he concluded an important speech with the following quatrain:

"All hail the power of the People's name,
Let autocrats prostrate fall,
Bring forth the royal diadem
And crown the people sovereign, all." [2]

Not quite so reverent was the popular parody of the hymn "In The Sweet Bye and Bye:"

"There's a land that is hotter than this,
Where the old party leaders will stew,
And feast on visions of bliss,
Which no more they'll hold up to view.

"In the sweet bye and bye,
We will vote as we ne'er did before,
In the sweet bye and bye,
We will suffer in silence no more." [3]

[2] *National Economist*, June 24, 1893.
[3] *National Economist*, April 30, 1892.

The rugged souls who declaimed such poetry with fanatical fury were convinced that they were waging a battle thoroughly sanctioned by their Bible and their God; thus, the oratory was the oratory of a holy crusade.

The orators of this crusade are not found on the roster of the "twenty-eight foremost American orators" as listed by the Committee on Joint Research in the History of American Oratory. These members of the lunatic fringe were nevertheless amazing men and women, and amazingly effective was their oratory. It was the effective agitation of a legion of unheralded Populists that prepared the way for the momentous election of 1896, and without the efforts of these agrarians William Jennings Bryan would never have risen to prominence. As Ignatius Donnelly phrased it: "We put Bryan to school and he stole the school books." [4] The rural rebels of Populism were newcomers in political circles who emerged from rustic surroundings to lead a movement which was to liberate the farmers from their eastern creditors through the panacea of free silver. Speakers pled for:

"The dollar of our daddies,
Of silver coinage free,
Will make us rich and happy,
Will bring prosperity." [5]

The lilting lines of this doggerel verse were echoed throughout the South and West by the immortals of the Populist Revolt: "Sage" Ignatius Donnelly of Minnesota, "Bloody Bridles" Waite of Colorado, "Sockless" Jerry Simpson of Kansas, General J. B. Weaver of Iowa, "Pitchfork" Ben Tillman of South Carolina, "Harpy" Mary E. Lease of Kansas, Tom Watson of Georgia, Reverend J. B. Kyle of South Dakota, "Cyclone" Davis of Texas, and "Calamity" Weller of Iowa. Each has a story as intriguing as his nickname.

"Sage" Ignatius Donnelly

Most versatile of all the Populists was "Sage" Ignatius Donnelly of Minnesota. A pioneer in that state, a wealthy and a self-made man in his mid-twenties, a farmer, a writer, and a philosopher, as well as a politician, Donnelly indeed was a unique figure. Having earned a fortune at the age of twenty-five, he was confronted with the problem

[4] J. D. Hicks, "The Political Career of Ignatius Donnelly," in *The Mississippi Valley Historical Review*, Vol. VIII, (1921), page 123.

[5] J. D. Hicks, *The Populist Revolt*, University of Minnesota Press, Minneapolis, 1931, page 204.

of how to spend the remainder of his life. He decided that writing was the solution to this problem, and when he later lost his fortune, farming also came to be one of his occupations. Gifted with a wild imagination, he stumbled upon the theory of the mythical "Atlantis," a lost continent in the middle of the Atlantic, and immediately he exploited the theory by writing a widely read book on the subject, thus popularizing the myth and making a wide reputation for himself. Next, he theorized about the glacial till of the rich Minnesota prairies and disputed the accepted hypothesis of Louis Agassiz, the scientist, as to the origin of the glacial deposits. According to Donnelly they were not glacial deposits at all, but depositions left after a near collision between the earth and the moon. In his enthusiasm a book on this subject was produced which increased his already extensive popular audience. Finally, the imaginative Donnelly began studying Shakespeare, and soon he became the foremost proponent of the Baconian theory of authorship. Once again a book appeared under his name, and his fame spread to England, where on a trip in 1888, he lectured at Oxford and Cambridge. No wonder he was called the "Sage of Ninniger," Minnesota![6]

While Donnelly was engaged in such scientific and literary pursuits he found time to run for Congress. For three terms he was elected as a Republican, but Republicanism as a political doctrine was not exciting enough for the erratic "Sage." In the late 1880's, he became a renegade from the GOP in order to lead the agrarian uprising in Minnesota. Inevitably he found his way into the People's Party. In his political activities he was even more persuasive than he was in expounding his unorthodox scientific and literary theories. With untiring effort he campaigned in every county and crossroads town of Minnesota. During one campaign he made one-hundred and forty speeches and wrote a book in his spare time. The one-time lecturer at Oxford now was called a demagogue, and he energetically denounced the "wolves of Wall Street" with sarcasm and dramatic fury. An Irishman, he combined his boundless energy with the traditional wit of his race. On one occasion he was attempting to speak amid a bombardment of cabbages. "Gentleman," he shouted, "lend me your ears, I don't want your heads!"[7] On another occasion an opponent whom he was debating told a series of jokes that did not take with the audience. Donnelly, as his contribution to the debate, merely retold

[6] Hicks, *Miss. Valley Hist. Rev., op. cit.*, pp. 80–132.
[7] *Ibid.*, p. 129.

the stories and sat down, but when the witty Irishman told the same stories the audience laughed! Though the audiences loved and laughed with this humorous "Sage," his speeches are not profound when judged by the standards of the critical historian. He was an orator but not a deep thinker. The outstanding historian of the Populist movement says of Donnelly: "No one could more easily make the worse appear the better reason." [8]

Thus, we see Ignatius Donnelly as a fluent rabble-rousing orator; a master of wit and humor; a hurler of sarcasm, scorn, and denunciation; a dramatist; and an energetic fighter with a unique and exciting personality. All these questionable abilities apparently covered the fact that he was erratic and by no means a penetrating political thinker. A thinker was not wanted by the furious farmers of the nineties, however, and to them Donnelly was a major prophet.

"Bloody Bridles" Waite

The silver mining state of Colorado produced the most profane and vituperative orator of the whole Populist crusade. As a "calamity howler," Davis H. Waite, Governor of Colorado, was one of the unforgettable characters of the period. No other man had more ardent supporters, and in return no other man was denounced with more fervor. His nickname, "Bloody Bridles," was earned during the tense summer of 1893 when the hysterical debate over the repeal of the Sherman Silver Purchase law was gripping the country. In a notorious speech Waite "talked wildly of the imminence of revolution and asserted, 'it is better, infiinitely better, that blood should flow to the horses' bridles rather than our national liberties should be destroyed.' " [9] From this moment, Waite's name was always prefaced by the cognomen, "Bloody Bridles," and he was constantly referred to as an anarchist of the most dangerous variety.

A contemporary who was obviously sympathetic to Governor Waite described him as being at that time " a man of more than middle age, slightly bowed, but still active and robust, with whitened hair and full white beard, with gold bowed glasses, a face kindly in its expression and yet with considerable force and dignity. His friends and foes alike bear witness to his personal force, integrity and purity of character." [10] Despite this author's pleasing characterization, Waite

[8] Hicks, *Pop. Rev., op. cit.*, p. 163.

[9] *Ibid.*, p. 292.

[10] Quoted from Leon W. Fuller, *The Populist Regime in Colorado*, Ph.D. Thesis, University of Wisconsin, 1933, p. 175.

could and did speak in a violently profane manner. On one occasion, he replied to a delegation of Denver business men who were protesting against his agitation for the free coinage of silver by saying: "I'll keep up the agitation for the free coinage of silver until hell freezes over." [11] Such comments brought upon him many scathing criticisms, and much righteous indignation. Waite's answer to one of these criticisms is typical. A devout soul wrote the governor and remonstrated with him for his blasphemy only to receive this retort:

> "Dear Sir: It grieves me to learn that you are troubled by what you consider my profanity. Permit me to ask you if your sleep is disturbed any on account of the servant girls and industrious poor who have lost their little all by depositing their money in the savings banks of the city, or those who have been sold out of all they possessed by the chattel mortgage fiends, or the starving poor of Denver, who almost daily seek refuge in suicide? Or are these matters of so little importance that they do not vex your righteous soul?" [12]

The newspapers and old party politicians of the day did not consider such rationalizations justification for profanity, however, and his statements and his language excited a great deal of comment. Invariably, the press and the politicians retaliated with language more attuned to sensitive ears, but equally as violent. According to an editorial in the *New York Tribune*, "nine-tenths of the people believe that Waite has either entered his second childhood or is mildly insane, and they feel extremely humiliated at the fact that they have such a crank as Chief Executive." [13] Countless editorial pages were devoted to such denunciation of his statements and his personality, and according to one authority, "few public men have been more consistently and unscrupulously misrepresented in the press." [14]

Undoubtedly it was not so much Waite's language that disturbed conservatives of the day as it was his ideas. As a crusading Populist, "Bloody Bridles" was in the lists to reform the industrial world and emancipate the masses. In his opinion the old parties were wholly corrupt, and he was positive that the only reason that they were able to exist at all was the heavy financial contributions made to them by the money "power." When he ran for governor, his appeal was to the workers and farmers of Colorado, and it was in the interests of these groups that his efforts as Chief Executive were directed. Combined with his opposition to the existing economic order was an antagonism

[11] *New York Tribune*, Editorial, December 12, 1893, p. 6.
[12] Reported in the *New York Tribune*, December 29, 1893, p. 5.
[13] *New York Tribune*, Editorial, December 12, 1893, p. 6.
[14] Fuller, *op. cit.*, pp. 76–87.

to organized religious groups. In this and in many other respects, he was a born radical, for his chief interest always seemed to be agitation against every institution representing the *status quo*. It was this inherent desire of his to be an agitator that caused him to be a failure as an administrator.

"Bloody Bridles" Waite is seen objectively as a sincere, honest, but fanatical man who was extremely wrought up by what he considered to be major deficiencies in the economic system. His fervor and zeal made his oratory synonymous with violence and profanity, yet during the troublesome nineties in the pro-silver state of Colorado, such attributes were probably an advantage.

Mary E. Lease

Stronghold of the Populist Revolt was depression-crazed Kansas. Here in the heart of the Great Plains the People's Party was launched in June, 1890. "One must go back to Medieval Europe on the eve of the First Crusade, for an emotional situation comparable to that in which Kansans moved," says an eminent authority.[15] The *New York Evening Post* dramatized the condition by declaring: "We don't want any more states until we can civilize Kansas."[16] It was natural enough that the unique figure in the whole Populist protest should come from this region. She was Mary E. Lease, author of the statement which epitomizes the character of the whole crusade: "What you farmers should do is raise less corn and more hell."[17] A newcomer to the political arena, Mrs. Lease in the campaign year of 1892 was a "tall, slender, good-looking woman of thirty-seven years," who had already had four children and had experienced most of the familiar hardships of the Middle Border.[18] For a person of her ambition the raising of four children was not accomplishment enough; so she began studying law, and in 1885 she was admitted to the bar. In 1888 she went into politics on behalf of the insignificant Union Labor party, and shortly thereafter she became affiliated with the Farmers' Alliance. In the fields of law and politics she found a ready use for her gift of oratory.

This feminine rabble-rouser was a tireless worker and speaker.

[15] L. M. Hacker and B. B. Kendrick, *The United States Since 1865*, Crofts, New York, 1937, page 301.

[16] *Ibid.*, p. 308.

[17] Vernon L. Parrington: *Main Currents in American Thought*. Harcourt, Brace and Co., New York, 1920, Vol. III, p. 266.

[18] Hicks, *Pop. Rev., op. cit.*, pages 159–160.

In the campaign of 1890 she made no less than one-hundred and sixty speeches in many different sections of the country. In 1892 she made a tour of the Mountain states where she agitated for free silver and was received with wild enthusiasm. People are reported as having traveled forty miles in lumber wagons just to hear her tirades against Wall Street.[19] In the Nebraska judicial campaign of 1893 she was invited to come to the aid of Populist candidates, and she responded with her usual vigor. In this battle she failed to persuade enough Nebraskans to vote right, although during the contest she commanded huge, responsive audiences. There were times, however, when this "harpy," as William Allen White termed her, was not well received. This was particularly true in the South. Hicks records: "One Southern paper found the 'sight of a woman travelling around the country making political speeches simply disgusting' and declared hotly that 'Southern manhood revolts at the idea of degrading womanhood to the level of politics.' Howling mobs, brass bands, hoodlums with rocks and eggs sought to prevent the Populist speakers from delivering their addresses." [20] Such was the interesting, but not unexpected Southern reaction. After all, Mary E. Lease was a far cry from the Southern belle, serene upon her pedestal.

The *New York Tribune* characterized Mrs. Lease as a "female firebrand," and in many respects this is an accurate description. It is even claimed that she delighted in being referred to as an agitator,[21] and apparently she was talented only in agitating, for when she was rewarded for her efforts on behalf of Populism by an appointment to the chairmanship of the Kansas State Board of Charities, she immediately began attacking her former friends and Populist Governor Lewelling. It was not long before she was ousted from her position, and it was rumored that she was to run for the United States Senate against the regular People's Party ticket; but Jerry Simpson discouraged her by stating that "Mrs. Lease is far too clever to be led into anything silly." [22] Apparently it was impossible for her, as well as for a number of other Populist leaders, to do anything but criticize. Revolt was a part of her nature regardless of who was in control, and although Mrs. Lease went unrewarded in the political sense, it is clear that there was reward enough for her in the excitement she derived and the publicity she attained from her activities.

[19] *Ibid.*, page 266.
[20] *Ibid.*, page 244.
[21] *New York Tribune*, December 30, 1893, page 6.
[22] *New York Tribune*, November 26, 1892, page 9.

Orators of the Country Crossroads

It is the tendency of historians to immortalize a few of the leaders of this movement and to forget the great group of obscure individuals that harangued crudely garbed sons of the Middle Border at every country crossroad in the nation. General J. B. Weaver of Iowa, "Pitchfork" Ben Tillman of South Carolina, "Cyclone" Davis of Texas, Tom Watson of Georgia, Reverend J. B. Kyle of South Dakota, "Sockless" Jerry Simpson and W. A. Peffer of Kansas, and "Calamity" Weller of Iowa are immortals of the revolt who deserve a hearing; yet even more deserving of attention are the hosts of nameless cracker-box Ciceros of country grocery stores. Without the activities of these unknown declaimers the prominent champions of Populism never could have arisen. Everyone in rural America seemed to be orating during the nineties. Each local farm organization had an officer known as a "lecturer," whose duty it was not only to speak himself, but also to see that other Alliance members had the materials with which to make speeches. Through such stimulation, an oratorical bedlam developed in every hamlet. Local study groups were formed; and because these groups emphasized the vital subjects of the day, they managed to secure a wide audience, which in turn led to a large diversified army of public speakers. E. N. Barr is quoted as saying: "The farmers, the country merchants, the cattle-herders, and they of the long chin-whiskers, and they of the broad-brimmed hats and heavy boots, had also heard the world and could preach the gospel of Populism. The dragon's teeth were sprouting in every nook and corner of the state [Kansas]. Women with skins tanned to parchment by the hot winds, with bony hands of toil and clad in faded calico, could talk in meeting and could talk straight to the point." [23] When these individuals gathered, they were not satisfied with a brief display of political platitudes. They exhausted the grievances of the farmers, and dim kerosene lamps burned until late in the night as rural America denounced its capitalistic enemies.

As has been seen, even women did not hesitate to take part. While the members of the more respectable suffrage crusade were demanding the right to participate in politics, the haggard farmer's wife of the West was actually asserting that right by actual participation. Annie L. Diggs, Eva MacDonald Valesh, and Mrs. Lease were the most important participants, but there were many others. An article in the *Forum* states: "Women who never dreamed of becoming public

[23] Hicks, *Pop. Rev., op. cit.*, page 159.

speakers grew eloquent in their zeal and fervor. Farmer's wives and daughters rose earlier and worked later to gain time to cook picnic dinners, to paint the mottoes on the banners, to practice with the glee clubs, to march in the procession. Josh Billings' saying that 'wimmin' is everywhere' was literally true in that wonderful picnicking, speech-making Alliance summer of 1890." [24] Many an unsung female was making history by rising up to enunciate the oratory of agrarian protest.

Conclusion

The political results of the Populist Revolt have been forgotten by most people today, but in 1892 no one could have been unaware of the twenty-two electoral votes, the ten Congressmen, the fifty state officials, and the fifteen-hundred state legislators and county officers elected by this radical third party. In 1894 the People's Party increased its voting strength by forty-two per cent and thus again lengthened the steadily growing list of Populist office-holders.[25] Jacksonian agrarianism appeared about to recapture the political control of the nation, and the privilege-seeking industrialists became thoroughly alarmed. In 1896 the new Jacksonianism continued its success by capturing a conservative Democratic Party. Seduced by the "boy orator of the Platte," William Jennings Bryan, the People's Party staged its last revolt as a part of the Democracy. But when on the morning of November 4, 1896 the *New York Tribune* triumphantly declared that God was still in his heaven and that the Ten Commandments still survived, it was evident that Populism had lost its greatest and its final battle.[26] The People's Party then was declared dead, but its ghost still lives today and is evidenced in the co-operative movement, the income tax laws, anti-trust legislation, and old-age pension schemes—all prominent features of the Populist program.

One must not think that Populist oratory was ineffective just because rhetoricians have ignored the "calamity howlers." Radical movements that fail are usually forgotten, and regardless of their abilities, the leaders of such revolts are also forgotten. This has been true of the Populists, for though they were drawn largely from farmers and lawyers of humble and obscure status, many of them were orators of

[24] *Forum*, Vol. XVI, page 243.

[25] Hacker and Kendrick, *op. cit.*, pages 307–308.

[26] Beard, Charles A., and Mary R., *The Rise of the American Civilization*, Macmillan Co., New York, Vol. II, page 340.

great ability. The intriguing nicknames which they bore were meant by their opponents to be derogatory and derisive, but to the revolting agrarians these boisterous cognomens became badges of honor which the highly emotional champions of Populism were proud to bear. Perhaps they were born radicals; certainly they were more effective as agitators than they were as administrators. Their agitation was emotional, bombastic, long-winded, and repetitious. Their pungent, vigorous, colloquial speeches were filled with concrete words and colorful illustrations which came directly from the provincial farmers' own limited experiences. The emotion and the language were not artificial and platitudinous. All the leaders were sincerely devoted to Populist principles, and in their zeal and fanatical fervor, they gave to the movement the appearance of a great religious crusade. Indeed, most of them felt that they were doing a religious duty by advocating a cause which to them seemed a holy one. When they were denounced and scorned for forwarding these worthy ideas and ideals, it was only natural that they should develop a persecution complex. If one remembers the harrowing misfortunes which the farmers of the Middle Border experienced during the severe agricultural depression of the nineties, such a paranoiac attitude appears even more natural. Misfortune and persecution made them bitter but courageous, and the battle they waged was a relentless and fearless attempt to overthrow the entrenched and powerful industrial capitalism of a new age.

CONTEMPORARY TRENDS IN BUSINESS SPEAKING

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IN 1931 Professor Sandford wrote that "more research into the problems it (business speaking) represents" is "in order." [1] In 1932 Professor Woodward asked, "But what research has there been?" [2]

In the year 1940 the student of business speaking, while admitting the importance of Professor Sandford's statement, must answer Pro-

[1] "Some Notes on the Teaching of Business Speech," QUARTERLY JOURNAL OF SPEECH, Vol. XXII, No. 4 (November, 1931), 451–458.

[2] "A few Questions about Business Speaking," QUARTERLY JOURNAL OF SPEECH, Vol. XVIII No. 3, (June, 1932), 405–421.

fessor Woodward's question with the comment that very little research in the area has even yet been done. Consequently, when one considers contemporary trends in business speaking, his discussion will be based only in part on research done. Nevertheless, I shall consider the topic, referring, wherever such reference is possible, to the few researches done in the area of business speech. I shall attempt to answer three questions:

1. What types of speaking are participated in most frequently by people engaged in business?
2. In what types of business speaking is training most desired?
3. In what types of business speaking is training now offered?

The answers to these questions will give at least a partial picture of contemporary trends in business speaking.

I.

What types of speaking are participated in most frequently by people engaged in business? Investigation is hardly necessary for answering this question. We all know from casual observation that the business man (and all other people) most frequently participates not in public address but in what we often term, for want of more accurate terminology, "private" or "informal" speaking. This is speaking in which all or almost all of the people present participate verbally. The contributions of the various members of the group are intermingled. The extent of any participant's speaking varies but is ordinarily brief with the likelihood of frequent interruptions by other participants. The size of the group is relatively small, usually containing from two to twelve members. The purpose of such speaking, of course, varies. So also do the various situational factors involved. Under the general heading of this kind of speaking we find such types as adjusting claims, selling, securing information, making oral reports to superiors, giving oral instructions to subordinates, participating in conferences, and telephoning. The studies of Clapp [3] and Searson [4] have shown that these less formal types of speaking occur most frequently. I have found, incidental to an unpublished

[3] Clapp, J. M., *The Place of English in American Life*. The National Council of Teachers of English, Chicago, 1926.

[4] Searson, J. W., "Determining a Language Program," *English Journal*. Vol. 15, (February, 1924), p. 103.

Searson, J. W., "Meeting the Public Demand," *English Journal*, Vol. 10, (June, 1921), p. 330.

study of the situational factors involved in the business speaking of a particular community, that of 792 samples of speaking studied, 752 were informal or private speaking. The others were public address, letter dictation, and conducting meetings. One can then conclude that private speaking is participated in much more frequently than public address.

Private speaking, however, is of varying types. In order to determine the relative frequency of these types, the 752 samples of such speaking considered in my community study were classified according to purpose with the following results. The percentages are approximate.

Type of Informal or Private Speaking	*N*	*%*
Cooperative	84	11
Imposing	288	38
To secure information	183	24
To give information	154	20
Miscellaneous	43	6

A few words of explanation of each of these categories is in order. Cooperative purposes are those in which the speaker does not attempt to impose attitudes, ideas, or the speaker's will on the other participants. These purposes imply joint action or thought on the part of all participants. More specifically, such purposes are to discuss or jointly determine. For example, the participants talk to exchange ideas, to determine the cause or source of the upsetting phenomenon, to determine jointly a policy of future action, to compare, contrast, or discuss facts or ideas, and to check ideas and fact jointly. Other cooperative purposes in private business speech are to help or assist other participants and to do any talking necessary for cooperative action or work.

In contrast, imposing purposes imply an imposition by the speaker on the other participants of attitudes, ideas, or the speaker's will. Specific examples of such purposes are: to get work done, to secure a job, to collect money due the speaker or the speaker's firm, to get rid of the other participant(s), to convince or persuade the other participant(s) that present (or past) actions of the speaker are desirable, right, or correct, to convince or persuade the other participant(s) of a desirable future course of action, to create or maintain the other participants' good-will, to impress the other participant(s) with the importance of adhering to rules and established modes of behavior, to inspire or to instill enthusiasm, and to sell merchandise or services.

The categories to secure and to give information need little explanation. Specific purposes to secure information are: learning the other participant's opinion, securing suggestions, advice, promises, and approval, learning what the other participants want or wish, and securing information about the work or business.

Specific purposes to give information are: to give the speaker's opinion, suggestions, advice, or approval, to acknowledge or assent to instructions or suggestions, to explain in detail, to give detailed information, to report briefly or in detail, and to refuse to approve or to buy.

On the basis of my community study and on the basis of the researches of Clapp and Searson one must conclude: (1) in business private speaking occurs much more frequently than public speaking, and (2) imposing private speaking occurs in business somewhat more frequently than do other types of private speaking. The frequency with which a type is practiced is, however, practically no gauge of the importance of the type. Nor does it provide much indication of the need for training in that area. The importance of the types and the need for training will be considered in the next section of this paper.

II.

In what type of business speaking is training most needed and desired? Professor Woodward's experience with adults registered in a course in "Public Speaking for Business and Professional People" indicated that, while these adults participated in both public and private business speaking situations, they desired classroom training mainly in public address.[5] The findings of other investigators, we shall see are at some variance to those of Professor Woodward, whose results may have been due to a selected group of adults registered in a course having "public speaking" as part of the title.

In 1926 Professor Clapp[6] asked 2,615 persons the question: "Which of the common uses of English have you found most important in connection with your practical affairs?" Note the term "practical affairs." The replies were tabulated as follows: interviews, 732; conversation, 461; reading, 275; writing, 214; public speaking, 91; listening, 31. Clapp's concept of interview speaking—adjusting claims, talking with customers, collecting information, giving oral instructions to subordinates, making oral reports to superiors, and par-

[5] *Op. cit.*, pp. 408–409.
[6] *Op. cit.*, p. 22.

ticipating in business conferences—is almost identical with what I have termed private or informal business speaking. The largest number of those filling out Clapp's questionnaires felt that in practical affairs private speaking is more important than public speaking. Somewhat earlier Searson [7] endeavored to answer the question: "What language skills does the public most want and most need?" He assembled information through a period of eight years, securing 93,106 judgments of 7,752 persons in forty-two states. The speech skills receiving the highest sanction were in the order of importance; good conversational ability, persuasive skill, skill to direct the work of others, skill to pronounce words accurately, and ability to present facts clearly. From these data it again appears that private speaking is more important than public, for the speech skills most needed are for the most part informal in nature. This study, however, did not differentiate practical or business needs from social, civic, or religious needs. In an earlier study Searson [8] did consider the minimum English training desired by the average worker. 60% or more of 880 business men desired the following training in speech: accurate pronunciation, good conversational powers, clear presentation of facts, and ability to close a deal. 60% or more of 2240 men in other occupations (exclusive of the professions) desired speech training in directing men, in explaining how things are done, in reporting facts or news, and in getting along with each other. Again these are closely associated with what we are terming private business speaking.

The prevalence and the importance of an activity do not alone prove the need for educational training in that activity. Perhaps experience in practical situations provides all the training necessary. There is some evidence, however, that there is a need for educational training in these admittedly important types of speaking.

In my community study of some of the situational factors involved in private business speaking, I found that participants did not always take all possible components of successful speaking (as determined in the study) into consideration. The situational factors studied are for the most part not an analysis of what is said (content) or the way it is said (composition and delivery) as they are factors which determine, it is presumed, what it is appropriate to say and how that may appropriately be said. Limitations of space do not permit me to enter into a discussion of these components of successful

[7] *Op. cit.*
[8] *Op. cit.*

speaking.[9] For the purpose of this paper it is sufficient to indicate that until the effort to teach has proved otherwise, it is assumed that many of these components or factors of success are within the participant's power to adjust to or to use if he has training. Closely coupled with the fact that the participants often failed to take all factors of success into consideration is the finding in the same study that the speakers had numerous weaknesses and difficulties. These weaknesses and difficulties were pointed out by both the speakers and the other participants. Again limitations of space do not permit a discussion of these weaknesses and difficulties.[9] While there is little experimental evidence to prove that such difficulties and weaknesses can be remedied, there is ample evidence of a different sort supporting the belief that much can be done through adequate training, for many of the difficulties are those which, in relation to other types of speaking, speech teachers have felt they were removing, alleviating, or preventing. Until there is experimental evidence to the contrary, it is assumed that such weaknesses and difficulties can be at least in part surmounted.

Additional evidence of the need for educational training in private business speaking was found in my community study. Sixty-four of 109 speakers interviewed felt their school training for private business speaking had been insufficient and that additional training would have been desirable. Thirty-four speakers had had what they considered worth-while training for such speaking. This training—courses in English, public speaking, and salesmanship and activities such as dramatics, debating, and club activities—was indirectly related to the types of speech activities participated in vocationally. It is not surprising, then, to note that twenty-five of the thirty-four who felt they had profited indicated the need for additional training. Had the courses and activities been more closely related to business speech situations, greater profit might well have resulted to a greater number.

Finally, although experience in many cases, as the community study indicated, may be sufficient teacher, the fact that even the most experienced participants had difficulties and weaknesses indicates that experience has often failed. Also, the fact that no association between success and length of experience with such speech situations was found gives further evidence of the insufficiency of experience. Until there is opposing evidence, it is assumed that adequate school training should make the experimental training more meaningful and should shorten the period of experience needed for meeting business speech situations adequately.

[9] This material will be published shortly.

It may be concluded then that training is needed in all types of business speaking, particularly in private speaking.

III

In what types of business speaking is training now offered? While complete information on this point is unavailable, there are some indications of trends in the secondary school, the junior college, and the college. A casual examination of the text-books in salesmanship, English composition, and speech frequently used in the secondary schools reveals that at least some emphasis is now placed on informal business speech situations. Courses of study in these fields show the same tendency. For example, Emery Stoops [10] has outlined the activities used in an oral composition course of study adopted in Los Angeles and approved by the state of California. Among the activities mentioned are conversation, discussion, after-dinner address, student-body talks, persuasive speeches, telephone conversations, business interviews, and announcements. Goodrich [11] advocates a carefully devised program of instruction in speech for occupational purposes. "Its primary purpose would be to make students aware of specific speech situations inherent in job-getting and job-holding and to develop proficiency and resourcefulness in meeting these situations. Particular emphasis should be given those involved in the employment interview, telephone usage, salesmanship, and the services of secretary and receptionist." [12]

Additional evidence of the trend toward placing more and more emphasis on private speaking is the statement of the Committee for the Advancement of Speech Education in Secondary Schools that "improvement in private speaking, the communicative speech of everyday life, is the main purpose of the beginning course" [13] on the secondary school level. The curriculum in English devised by the committee of the National Council of Teachers of English also indicates the stress being placed on informal or private speech activities, some of which are vocational in nature.[14] We know, too, that much

[10] "Oral English in Life Situations," *English Journal*, Vol. 24, (September, 1935), 555–561.

[11] Laurence B. Goodrich: "Vocational Adjustments through Speech." QUARTERLY JOURNAL OF SPEECH, Vol. XXV, No. 1 (February, 1939) pp.1–8.

[12] *Ibid.*

[13] "A Course of Study in Speech for Secondary Schools," QUARTERLY JOURNAL OF SPEECH, Vol. XXII, No. 2 (April, 1936), p. 251.

[14] *An Experience Curriculum in English.* D. Appleton-Century Co., New York, 1935.

of the work in public address offered on the secondary school level, and on the higher levels as well, is adaptable to public address in the business and industrial world. While the extent and nature of the offering on the secondary school level is not known definitely, the total offering is undoubtedly growing, and greater emphasis is being placed on private speaking.

With reference to the offerings in business speech on the junior college level there is even less available information. In a catalog study in 1937, Ritter [15] found only six units of work in business and professional speaking offered in 292 junior colleges. Courses with other titles may, of course, have offered training in types of business speaking.

On the types of business speaking in which training is offered by the colleges and universities there is more available information. In a catalog study of 507 colleges and universities Ritter [16] in 1937 found 117 units of work offered in business and professional speaking. This was slightly less than one per cent of the total speech offering. What types of business speaking were considered the study does not indicate. But, from the surveys, we do know that more and more courses with the title are being offered. Coulton,[17] in a catalog study of 118 colleges published in 1937, found no courses in business speaking offered in his sampling of the years 1910–1920. In his sample drawn from 1920–1930 he found three required courses and twenty-one elective courses in business speaking. In the sample taken from 1930–1935 three required courses and thirty-two elective courses were found. Again we get no indication of the types of speaking considered in the courses.

By way of supplementing Coulton's study I have recently made a survey of the courses offered in business and professional speaking by ninety colleges and universities. Twenty-three of the ninety offered thirty-eight courses dealing entirely or in part with types of business and professional speaking. Twenty-two of these courses included some reference to business or professional speaking in the title. The remaining sixteen referred to it in the course description only. Seventeen of the thirty-eight courses dealt with public address

[15] Paul J. Ritter: "Speech Education in Public Secondary Schools with Emphasis on the Training of Teachers of Speech." *Speech Monographs*, Vol. IV (December, 1937), p. 148.

[16] *Ibid.*, p. 148.

[17] Coulton, T. E. "Recent Trends in College Speech Curricula." QUARTERLY JOURNAL OF SPEECH, Vol. XXIII, No. 4 (December, 1937), 603–613.

only, four with private speaking only, twelve with both public address and private speaking. The description of five courses made it impossible to determine the type or types of speaking considered.

While the surveys referred to make fairly clear that more and more courses dealing at least in part with business and professional speaking are being offered, they give little assurance that greater stress is being placed on private speaking for business. The college text-books and various articles in the area make it fairly clear, however, that more and more emphasis is being placed on private or informal business speech situations, while continuing a certain emphasis on public address. For example, Sandford and Yeager's *Practical Business Speaking*,[18] in addition to considering types of public address particularly adaptable to business situations (speeches of instructions and explanations, oral reports, good-will speeches, sales or promotional talks, inspirational speeches, speeches of courtesy, and after-dinner speeches), devotes considerable space to private speaking—discussions of policy, telephone speaking, and personal and group conferences. Clapp and Kane[19] include a treatment of informal or private business speech situations. Bordon and Busse[20] write of the selling situation and the business conference. P. W. Henderson[21] in 1934 started a course in business speaking in a commercial college in England. The course deals with reports, business conversations, and business interviews.

We may conclude, then, that whether or not offered as a course in business speaking, much work in the area is being offered in the colleges and universities. And there is little doubt that at all educational levels a greater emphasis is being placed on the more informal and much-used types of business speaking.

In this paper I have made no attempt to differentiate between business speaking and other speaking. It probably does differ in a number of respects, but whether these differences are sufficient to warrant offering separate courses is a controversial matter. There is no doubt in my mind that particularly from the point of view of uniqueness of every situation there are important differences between what we term "private" and public speaking, enough differences to

[18] McGraw-Hill Book Co., New York, 1937.

[19] *How to Talk*. The Ronald Press. New York, 1928.

[20] *How to Win a Sales Argument*. Harper and Brothers, New York, 1926. *The New Public Speaking*. Harper and Brothers, New York, 1930.

[21] "Speech Training for Business Students." *Business Education World*, Vol. 18, pp. 797-798, June, 1938.

warrant offering courses in each. And certainly the more emphasis placed on business speech of all types the more practical and valuable our courses become to our students. Such matters are, however, outside the province of this paper. I have merely attempted to consider contemporary trends in business speaking by discussing the types participated in most frequently, the types in which training is needed, and the types in which training is offered. Numerous other aspects of business speaking are worthy of consideration and extended research.

MASS DEBATING: INCENTIVES AND TECHNIQUES

HARGIS WESTERFIELD

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INTERSCHOLASTIC debating is as popular as football in Central Kentucky. We can safely make this statement, when Winchester, Corbin, and Henry Clay of Lexington report twenty simultaneous debates between opposing schools; and when little Georgetown of a hundred-fifty pupils announces that twenty-five active debaters have already carried on ninety-four contests in six weeks' time. Georgetown helped initiate an early debate season on November 1; Georgetown organized a debate-rally in which twelve schools from a seventy-mile radius assembled for fifty judged encounters one Friday afternoon. This popularity is more strikingly evinced when too many boys and girls descend on the teacher's home too many nights a week for extra instruction, when even a soda in the downtown drug-store will certainly be interrupted by a youngster with a new point to make about government ownership and operation of the railroads. Harrodsburg High reports ten teams eager for contests; Mount Sterling announces six; Frankfort offers four. No coach of any standing deigns to think of less than eight to ten participants from his school; hence, the term mass debating seems the best one applicable to this state of affairs.

Now that it has actually happened, the inevitability of mass debating in the high schools is easy to demonstrate. Having watched the growth of other extra-curricular activities, the business men of the towns have argued that speaking ought to deserve as important place in education as impelling a bag of wind over the goal-posts. They

have earmarked certain funds to be used in purchasing debate materials, and in defraying transportation costs. The returns from this special educational investment have been adequate. Georgetown's ninety-four debates with twenty-five participants have cost $50.53, an average of less than fifty-four cents per individual contest, half of the total of which was used for debate material and registration fees. Increased interest has come with the two-man team, and the heightened clash rendered possible by the four five-minute rebuttal speeches. Good roads and the automobiles play their parts in facilitating nocturnal visits among schools.

Of course, mere changed conditions do not automatically result in multiple-team systems of debating. The activity, to a great extent, has had to be incorporated within the framework of the daily teaching program. At Georgetown, debating is an end-product of speech-work carried on in every formal English class. The Freshmen have hardly signed their names to the roll when they are told that they must introduce themselves, the instructor immediately giving them a sample introductory talk. During the following morning of the first full-time class period, the teacher calmly sits in the rear of the room and informs the pupils that volunteers are expected. First speakers are provided higher grades; and later, boys and girls are pitted in rivalry against one another. They volunteer quite readily; little coaxing is required. For the next class, they are assigned a speech on the adventures of last vacation, or on how to make something. At least one Friday of every week will be devoted to this combination of required and free speaking before the class. As the semester draws on, they exercise increasing ability in discovering new topics for discussion from the life of the school, from the movies, or from magazines. At first, the class as a whole is criticized; later, individuals will be prompted. Group drills are given; the children are instructed how to stand at the center-front of the audience, how to keep the hands at the sides when not gesturing, and how to look upon the audience. If the speech is limited to three sentences, it will be found possible to cover even an over-sized class of forty and more by the time the passing-bell rings. A weekly class-period of this kind recommends itself to the overworked English teacher for other reasons. It centers the burden of acceptable work on the child; it develops personality; and it gives the teacher a chance to hear the American language as it is spoken, and to make the necessary corrections. Daily speeches both cut down the drudgery of marking papers and lay the basis for work in debating.

Another outgrowth of the weekly speech is the project in parliamentary law, motivated by the desire of the sophomores to elect their class-officers. By rote and logic, they learn the six steps in making and passing a motion. Two periods are devoted to explaining the most important points, but even this time is used chiefly for holding dummy elections, or for passing dummy motions. Following this careful preliminary coaching, the class is afforded a regular schoolroom session in which to choose leaders and to decide on policies, with the teacher to aid in straightening out possible tangles.

Book-reports are no longer deadening when a speech-teacher is directing the English course. In the first place, pupils are taught to give reviews instead of reports, eliminating the mass of memorized and complicated narrative that a schoolboy wades through without a listener's being able to make sense out of what he says. Pupils are asked to model these reviews after the cinema pre-views, or the forecasts in the newspaper book-section. Their objective is to interest other members of the class, and they are shown how to do this by concentrating on a few specific incidents or characters. The teacher reserves the right to question the speaker further, if it appears necessary, or to request supplementary written work.

Compulsory group speech activities of these types formed the soil from which mass debating was engendered. Georgetown's freshmen also started actual debating in the regular first-year English class. One morning last October two years ago, Hitler obligingly began occupying the Sudetenland. A speaker presented facts that condemned him, but the boy who stood up after him cited evidence that proved den Fuehrer blameless. The instructor emphasized the clash of opinion and suggested a debate. Each boy called a friend to assist him, and marched in after school to learn the standard debate contest rules. A week later, the entire class hour was devoted to this verbal conflict fomented by Adolph Hitler and the teacher. While four other freshmen were also seeking an excuse to argue before the same audience, the Arabs and the Jews favored us by getting into the headlines. After a few such parleys, it was not difficult to inveigle eight first-year pupils into debating throughout Central Kentucky.

In building up the incentives and traditions required for interscholastic contests, a specialized Oral English class was found necessary. Under the pressure of the course of study, and under the competition of popular outside activities like athletics and music, it was still nearly impossible to carry on any new venture successfully. A full year's credit in English was offered toward graduation, in ex-

change for any regular year in English excepting the first. Registration for this class has been doubly limited. No more than sixteen are permitted in it. A "B" average is also prerequisite, for it was best to bar those ne'er-do-wells who might elect it under the delusion of finding something easier than the regular grammar-composition-literature courses. To their anticipated protest, it was rejoined that those applicants would still be eligible for the Debate Club, and that opportunity enough had been provided for speaking in the regular class. With participation in contest debating necessary for passing, the sporting element was kept out, not only because of low grades in most cases, but because debate nights conflicted with basketball nights. That Oral English class has been intentionally debate-centered. The current question occupies nine-tenths of the time from the first appearance of debate literature until the final tournament to which Georgetown is eligible. To debating, the lure of which prompted them to enter the class, are subordinated all other types of speaking, such as forum and panel discussions, the study of more advanced parliamentary law, of interpretative reading, of extempore dramatics, and of everyday floor talks.

Rewards for debating are even as high as those of football and basketball! Letters are conferred, just as in athletics, for participation in a certain number of debates. Contestants are often excused from school to travel distances. When Georgetown is host at a debate rally, the entire school enjoys short-period sessions and a half-holiday. The local papers are avid to print this type of news, with due attention to individuals' names. To bring home the significance of debating to our student-body last year, we concluded the season with a full-time auditorium program. Introduced by a master-of-ceremonies, one of our successful alumni spoke, an exhibition debate was carried on, and letters were presented, punctuated with rounds of applause directed by cheer-leaders.

As a result of the speech-activity at Georgetown, the National Forensic League, the high school debaters' national fraternity limited to five hundred members, has honored us with membership. The supreme merit of this organization is that it rewards all participants in interscholastic debate through a point system. All contestants are rewarded by credit-points, even no-decision encounters; but victories receive double credit. Acquisition of sufficient points gives the pupil the privilege of wearing the NFL key, to which jewels are added as he progresses in experience, throughout his high-school career. The National Forensic League further encourages participation by pro-

viding additional contest opportunities through its own district and national tournaments of varied speech activities, which supplement our own Kentucky High School Forensic League local and state meets. While the NFL offers many other services in return for membership, the organization recommended itself to us by its stress on rewards for taking part.

Georgetown's twenty-five debaters out of the hundred-fifty enrollment will now be seen as a resultant of diverse forces. Subsidizing by the taxpayers and the provision of credit toward graduation have laid the foundation for mass debating. Placing the boys and girls on a par with athletes in the matter of rewards, and the invisible building of a forensic-minded public have been the major incentives. Our twenty-five have a heterogeneous background. Three are upperclassmen who began debating after entry into the Oral English class, and have continued it the next year as an extra-curricular activity. One of these is spending an extra year in that speech class, merely as an auditor. Eight are sophomore members of the Oral English class with a "B" average for the freshman year, who became interested through the speaking sessions in the conventional English class. Three are juniors with "B" averages, also in Oral English. Six are other upper-classmen whom low grades or conflicting schedules kept out of that prized class. Three are freshmen who began watching and envying our contestants during Eighth-grade days. The instructor is also experimenting with two "problem" cases, a freshman and a senior of the lowest level scholastically. They have astonished everyone by volunteering an abundance of extra time, but it has been thought wise for the present to restrict other volunteers of this ilk from membership. After examining these twenty-five speakers, it is interesting to break down their six weeks' total of ninety-four debates. They have won forty-four, lost twenty-seven, and endured twenty-three without verdicts. (We are apologetic about those no-decision debates; nobody likes them; in most cases, other schools forced them on us. To smother the love of mass-debating, no-decision meets will be found highly effective.)

The exhibition and the round-robin or rally are two other techniques of mass debating worth extensive discussion. The Rotary, the Kiwanis, and the Parent-Teachers' Association invite us for exhibitions, and we take special pains to impress our taxpayers with the value of this work. The speakers selected are posted about the temper of these audiences. Business men tired from a morning of hard work and mothers who have been setting their houses in order, can

hardly be expected to appreciate a full hour of controversial forensics with the zest of the *aficionado*. Georgetown has formulated a streamlined debate plan. The four debaters are limited to five minutes each, and a master-of-ceremonies is appointed with dictatorial powers to halt each boy on the split-second. Such a procedure appeals to that type of audience more interested in personalities and in major issues than in a more thorough sixty-minute battle. The Rotary Club heard us use this technique last year on the question of an Alliance with Great Britain. The first affirmative presented his plan for an alliance, with most of his speech concerned with the menace of European fascism to America. He was countered by the first negative with the isolationist argument of the magnificent stretches of blue water between the Old World and the Americas. The second negative rousingly demanded that America adjust her own economic difficulties before adventuring abroad to right the world. Before summing up the arguments, the second affirmative pointed out the danger of fascism from our many unassimilated and oppressed minorities. While not orthodox debating, each of these short exhortatory speeches had an impact that merited fervid applause from the Rotarians. Their chairman emphasized the fact that we had not talked over our alloted time; and we have twice been invited to return for another luncheon and more publicity.

The round-robin or debate rally is another highly satisfactory method of activizing one's own speakers, and of arousing public interest. The coach of the host high school circularizes the neighboring high schools—some will motor more than two hundred miles a trip—to meet on an appointed afternoon for two rounds of debating, the coaches to serve as judges. The host school then mimeographs a judge's ballot and prints a schedule. Usually the home coach takes as his prerogative the right of using every member of his own squad whom he can muster; and he matches his own teams with the cream of the visitors.

School having been dismissed early on the appointed day, the various school groups assemble in the auditorium. Coaches are summoned to front-and-center for instructions, and made responsible for placing their charges in the proper rooms; and soon every room in the high-school contains its gesticulating argumentator surrounded by an attentive complement. The reading of decisions is the final ceremony before an assembly of a hundred or more contestants, coaches, and friends. Despite the usual headache caused by straightening out various snarls inevitable to distributing the crowd, the receiving coach

has had the pleasure of putting his school upon the section's debate-map, of matching his teams against contestants from great distances, and of receiving a big "spread" in the local papers.

With such a highly developed system of speech training, begun, it must be remembered, within the curriculum, Georgetown, like Lexington, Mount Sterling, Winchester, Harrodsburg, Corbin, and others in Kentucky, can call itself a speech-centered school. The cumulative effect of this mass-debating program on the community becomes increasingly evident each year, as more alumni return with a zest almost aesthetic, to judge or merely to listen. With the building up of an appreciative audience, one can prophesy the perpetuation of mass debating as a major high-school sport.

THE USE OF STATISTICAL DATA IN DEBATE

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Brooklyn College

DEBATING in its earlier stages of development was based for the most part upon theoretical discussion. While the absence of substantial evidence was indeed noticeable, nevertheless logical processes of reasoning were emphasized, particularly the deductive method.

In the medieval period, the revival of interest in learning began a new era in debate. The conclusions of different authorities now became important because they were traceable to a statistical method of reasoning. As debates on political, economic, and other questions in the western world became more numerous, it was not infrequent that the use of statistical data was abused in some instances and misused in others. This was due chiefly to a general lack of understanding of the subject itself. To-day, this tendency is being curbed because of many obvious reasons which include a more alert and better educated public.

The use of statistical data in debate should neither be abused nor misused. When properly handled such information becomes a powerful instrument in the presentation of convincing data. There are many factors involved in the average debate which the judges consider in determining the winner, or which the audience ponders over in settling the matter for itself. Invariably, however, the most important factor in determining the winning side is a consideration of the evidence

which has been brought forth. In almost every instance, that same evidence is dependent to some extent on statistical data backed by well established authority.

The student of debate should divide the subject matter of statistics into three important phases, namely, figures, method, and theory.

The figures or data constitute a quantitative expression of factual matter which the listener can grasp quickly and easily.

Method involves the various techniques utilized to facilitate interpretation such as collection, presentation, and analysis of numerical data. This may involve measures of variability, index numbers, correlation, etc. Important inferences may then be drawn from the results of such an analysis.

By theory is meant the hypothetical application of the ideal principles which have been evolved through experience or mathematical deduction in attempting to establish an ideal foundation for the method to be used.

Westergaard considered statistics as an auxiliary science in many branches of human thought. On this subject he wrote that ". . . there are statisticians who are statisticians and there are statisticians who are mathematicians." Although a great deal of human effort has been expended by statisticians on such higher mathematical problems as the Calculus of Probabilities, Variations, Least Squares, etc., most of the statistical processes as far as the needs of the ordinary debater are concerned may be performed by simple artithmetic.

Statistical data tend to increase one's vision through their simplification of mass data. The head of a small school for example, may know the age of eaeh pupil and the grade in which he belongs, but the president of a university cannot carry all these changing facts in his mind.

Since much of the importance of statistical method consists in its "boiling down" function which enables an investigator to grasp the relevant facts concerning a mass of quantitative data, figures on the average age of students and the percentage of students in each grade would guide the policies of the president of a university as effectively as the detailed knowledge of the head of a small school.

When a debater decides to use statistics he should treat the data gathered with the greatest of caution. And should one debater resort to the use of such information, it becomes incumbent upon the others to analyze these data as if they were to be used by themselves. Such an analysis increases the possibility of disclosing in refutation that the

data were erroneously used or misconstrued and are therefore worthless.

In dealing with statistical data it is essential that a solid foundation, both logically and mathematically, be established to support the conclusion. The matter of reaching conclusions is within the field of logic, and if the speaker be unfortunate enough to think erroneously, that act should not be charged to the use of statistical methods.

To use statistical data effectively in debate, a speaker must carefully discern the facts relevant to the issue. Facts are supposed to be strictly true statements whether expressed in figures or not. He must then draw from these facts reasonable and pertinent conclusions.

In the practical application of statistical data in debate, conservatism and honesty should predominate. Extravagant displays of figures are likely to be considered propaganda rather than statistical data. Such presentations may also create some degree of suspicion as to the debater's veracity or judgment.

Not only, as was previously pointed out, should a debater be on the alert to detect the misapplication of statistical data when used by an opponent, but he should take care lest his own data when used as an offensive weapon turn out to be a boomerang and destroy his own argument. Recognized statisticians agree that while no set rules calculated to avoid logical and mathematical errors would likely be beneficial, insistence on common sense, a healthy skepticism and a high degree of caution cannot fail to be propitious in this respect.

In considering statistical data, we must understand what we mean by the individual units which make up our total. Just as it is necessary to define the resolutions and the issues, so it is necessary to explain clearly the significance of the individual units in statistical data. Without certain definitions and explanations such as the distinction between obsolete and modern warships, the interpretation of our own figures may be misinterpreted by the listeners. In short, all logical argument should proceed solely on the basis of a clear, concise definition of the unit.

Furthermore, the quantity measured by the statistical data we employ must be a true index of the subject matter we are discussing. For example, data may be obtained showing that the percentage of deaths to total population from yellow fever in the Canal Zone was very much higher than the percentage of deaths to total population from yellow fever in the United States. From this it may be concluded that less effective precautions against yellow fever were taken in the Canal Zone during the building of the Panama Canal than

in other possessions of the United States. Such reasoning is obviously fallacious, since yellow fever, because of geographical differences, is more prevalent in the Canal Zone than in the entire United States. Valid comparisons can only be made with regard to similar geographical regions. It is obligatory, therefore, upon the person who offers the statistical data to prove that a relationship exists between his statistical data and the conclusions he draws from them.

Frequently a debater desires to use comparisons to illustrate his point. If he does compare units, they must be really comparable. Fluctuations in the relationships of similar articles caused by lapse of time, change of locality, or other differentiations are sufficient to cause the debater to reach a false conclusion from the use of such data unless his information has been properly correlated. An argument therefore, based on any general comparisons, is really no argument at all and should be avoided.

Figures used by a debater should cover a reasonable period of time. For example, a banking business carried on during the bank holiday in March, 1932 would be totally unrepresentative of such a business, for it would differ too radically from the average established over a longer period of time. We must be sure to use figures indicative of a sufficiently long period to enable us to reach authentic conclusions and reasonable deductions. A more valid comparison would involve the average from 1926 to 1932, compared with 1932 to 1938.

The average, as used in statistics, is a typical measure of the group under consideration. This principle is closely allied to the principle mentioned in the above paragraph, but it is aimed mainly at correcting erroneous impressions likely to be fostered because of extreme cases. For instance, the presence of an unusually old student in a small class will send the average age of that class well above other classes in which such students are not present. For this reason, the median may be considered a better method of presenting an audience with a statistical picture of the existing conditions.

When the results of observation have been secured in quantitative form, the next problem is to analyze and interpret the data. It is by no means an easy matter for any one to sit down and concentrate upon a group of figures, and attempt to ascertain from them certain conclusions and deductions. Likewise, if you intend to use a statistical approach in proving some argument to an audience, you cannot expect to keep your listeners interested by reading a long list of numbers. Neither can you expect to have them reason from such data in just the manner you desire.

Thus it seems apparent that if the advantages of statistical presentations are to be fully recognized, there must be some means by which the results, collected in tabular form, may be clearly presented and easily interpreted. The method of presentation which has come to play a highly important part in the everyday activities of business, as well as in the laboratory and drafting-room, is the construction of charts. Not only is such a procedure of scientific value in paving the way for investigation of relationships, but it serves as an immediate, simple and practical approach to the audience by visualizing the results. The interpretation of a complicated column of figures may be a difficult task but the same data represented in graphic form will often tell a simple and readily understood story for both the debaters and the audience.

The practical advantages of a chart, in making clear at a glance complicated data, cannot be denied. The involved principle is favorably emphasized by psychologists who maintain that a visual stimulus opens up a more direct path to our understanding and imagination than the method afforded by the sometimes difficult and complex processes of reasoning. It is quite obvious, therefore, that a debater should not hesitate to use the more advantageous process.

For a number of years people have viewed with an eye of suspicion conclusions reached from arguments based upon statistical data. These suspicions have not been unduly founded, for many mistakes have been made in this field by honest and sincere men, as they have been made in other fields of science.

Therefore, the debater should guard himself against certain procedures, the disregarding of which will result in his arriving logically at fallacious conclusions in his argument. The more outstanding of these cautions are listed below:

1. The drawing of unjustifiable inferences from sound facts.
2. Hasty conclusions drawn from insufficient evidence.
3. Comparing facts with other facts which are not within the scope of comparison.
4. Overlooking important relationships and data.
5. Unwittingly using material taken from prejudiced sources.
6. Failure to use an adequate and representative sample in an investigation.
7. Mistake of using percentages alone when specific figures would create a truer picture of the situation.

Although the above named cautions are quite elementary to the experienced statistician, they will serve amply for a debater to meet most of the usual requirements of a statistical nature which come within the scope of forensics.

Statistical data can be used in an unscientific manner, either intentionally or unintentionally, to support fallacious assertions. Consequently it is important for the debater to ascertain the nature of his statistical data before using them in the presentation of his own case, and it is equally important for him to examine such data when offered by his opponent. This policy will tend to prevent an absurdity from entering the field of thought and influencing an immediate conclusion or final decision in any debate.

THE SPEECH TEACHER KEEPS ABREAST OF THE RADIO AND THE MOTION PICTURE*

JEANETTE ROSS
Shorewood (Wisconsin) High School

THE speech teacher keeps abreast of the radio and the motion picture . . . That title suggests a fighting attitude, one of combat and conflict. This speech teacher didn't do any fighting. The waves of the new adventure swept her along, buoyed her up, and now that she's ashore, and has shaken herself, spaniel wise, she only remembers what fun it was!

In thinking over those weeks of the Radio and Motion Picture units taught in the senior speech classes of Shorewood High School, and trying to summarize the real gains of the work for the students, I felt there were three main objectives realized, three reasons why tackling the job of working with those two newest speech arts—the movies and the radio—is worthwhile.

1. First of all, both units, but especially the radio, offer so many opportunities for speech activities, and a tremendous incentive to the pupils to increase the flexibility and power of their own speech mechanisms, their voices.

In the six weeks of using radio as a background for speech, the seventy-five students gave formal talks for which research was required, studied and practiced the techniques of the interview, participated in four types of group discussions, learned valuable lessons in oral style through preparing scripts, became conscious of and evaluated all kinds of radio voices, learned the art of creative listening (surely also a speech art), evaluated and created the young queen of

* Delivered at the spring (1939) meeting of the Central States Speech Association.

speech arts, the radio drama, and used their own voices over the air in all manner of characterizations and straight announcer's jobs. All these painlessly and eagerly! The young fellow who had mumbled his way through four years of high school, suddenly became acutely conscious that clear, crisp, enunciation was imperative, if he was to keep his job as announcer for the *S. H. S. Quiz on the Air.* When the student-director stormed in from the control room and stood before him hands on hips, woman-fashion, and scolded, "Listen Jerry, we can't understand you, open your mouth! This must be peppy, not half dead!" he opened his mouth for the first time in his life and enunciated clearly!

When the shy boy (A's in Physics and Chemistry) who'd never dared before to be anything other than himself was cast in a double job of being a bad goblin and a nasty rat in a student written radio version of the *Brave Tin Soldier,* he discovered what fun acting was (nobody saw him anyway!) and is still grinning over his triumph!

2. The second reason why both the radio and the movies are worthwhile to tackle, is that work with them interests all types of students and gives opportunity for so many varied talents to be exercised.

I remember an incident in an Algebra III class back in my own high school days that seems pertinent here. If you'll recall, Algebra III isn't exactly a snap course, and offers more opportunities to make mistakes than anything I've struggled with since! Most of us in that class felt sad and inadequate most of the time, and particularly resented a long-legged, mathematical genius with a great egg-shaped head who sat in the back row and got all the "originals" before we'd even begun to "percolate!" One day, when he was again showing off, the girl who sat in front of me passed me a "pome" she'd scribbled, which went like this:

> There is a fellow in this class
> That I wish would go to grass.
> He always knows such an awful lot
> When the rest of us do not!

Now in radio and movie work, it isn't necessary to know an awful lot, for you've spent half your waking time going to or listening to either, you've got *ideas* about it, and if you like to *do* things, *knowing* isn't so imperative. There is a boy in the class studying the movie who is a shambling kind of youth, hard to interest, hard to teach. One day at the end of the movie unit, he came up to me with a real sparkle in his eyes—"Miss Ross, you know what? I went to see 'Spawn of

the North' last night. You know the kind of movie I always thought was swell . . . well, I just punched that movie fulla holes. Honest, it was terrible! Guess this unit's kinda changed my mind about what's good!"

And there's another boy, young *Sammy King,* let us call him . . . a little pale fellow with an old face, but with a burning loyalty as odd job man on our Shorewood stage. Now *Sammy* will never be a *great success* on the stage as an actor, for he's a real "little runt," but he's grown in stature before all men lately by taking radio parts as: 1. a big burly politician, 2. an important newspaper editor, and, 3. a newsboy. And what's more, he was official sound technician for all his class's radio programs! There was a time when we've said that only in heaven could *Sammy* shake off his poor, inadequate body, but through radio work, he's done it here! He met me in the hall the other day and whispered importantly, and confidentially, "You know, Miss Ross, I've got the same position under Mrs. Smith now that I had in your group—combination technician and actor!"

And thirdly, teaching the appreciation of radio and the motion pictures teaching for better living, right now and later, for both these arts are a part of all students' daily experience, and more intelligent use of them means surely a fuller enjoyment of life.

Now how did we go about our job? . . . The classes concerned are second semester senior speech classes, who have had units on voice, the formal speech, the group discussion and conversation. First I'll follow through with you the procedure during the six weeks' radio unit, then the movie unit, carried on in another class.

First, we planned our procedure for the radio unit together. On the first day, I dictated five questions for them to think over and about which to jot down their ideas.

Here they are:

1. In what ways is radio a force in our lives which should be reckoned with?
2. As speech students, what aspects of radio would be worthwhile studying and practicing?
3. What specific projects do you suggest we undertake?
4. How can we use the speech techniques learned last semester in this unit?
5. Have you any suggestions by which we can make this six weeks' unit carry over into the rest of the semester and into daily lives?

The next two days' discussion evolved the following objectives and the following plan. By letting the students themselves plan the work, their cooperation was enlisted from the start—it was *their* unit!

First—their objectives would be three:

1. To make us better and more discriminating listeners to the radio;
2. To use radio to improve our voice and speech techniques;
3. To acquaint ourselves with some phases of radio as an art and as an industry.

Their plan was as follows:

1. They would start with a single leader type of discussion, on what one of our speech text-books, Borchers, Weaver and Woolbert, *New Better Speech* said about radio.
2. They would each give a 3-5 minute talk on some aspect of radio that interested them, and that would provide for instruction in practical radio work.
3. They would each participate in a group discussion around some controversial radio topic.
4. They would *listen* to the radio together in class, and individually at home, and set up standards for the various kinds of programs.
5. They would each participate in an original radio program, given over our public address system. They would invite other speech classes to come and listen.

All this they did with enthusiasm, and the result was immensely gratifying. In the student-led discussion of the contents of the text, we got a valuable inventory of radio programs by listing on the board names of programs under the following headings:

1. What my Dad listens to;
2. What Mother likes;
3. Little sister and brother;
4. What I tune in on; and finally—
5. What good programs we've all missed!

During this discussion, the art of creative radio listening was discussed, with these rules set up:

1. Listen from the beginning;
2. Listen with attention undivided;
3. Think and act upon your listening;
4. Look for the *new* program. Be a discoverer!

Next we did some actual class listening, first setting up standards together for the variety show, the commentator, and the radio drama.

To illustrate, let me cite the standards for radio drama from a student's paper:

1. Is the drama written with radio in mind? In other words, did hearing make you *see?*
2. Does the story have true human value, or does it distort life?
3. Is the narrator an integral part of the drama?
4. Are the voices distinct in characterization?
5. Does all music and sound help to visualize mood and scene?
6. Is the commercial in good taste and fitting to the mood of the program?

In one class we listened to two serials, the fresh and human *Vic and Sade* and the super-sentimental *Those We Love,* and I can assure you, the discussions were to the point and very worth while!

Each morning after that, to start off our day, one student was commissioned to suggest worthwhile programs for home listening; and frequently, we had short discussions of programs listened to the night before, using our standards.

Now came the time for our talks. We were fortunate to have a very fine file of radio and movie material which we have been collecting for the last three years. This included material from newspapers and pamphlets, mounted and organized by the P.W.A. under such headings as:

1. Evaluation of radio (and movie) programs.
2. Script writing
3. Personalities
4. Technical effects
5. Radio and Education
6. Advertising, etc.

But we stressed, above all, that data must also be collected from *listening* to the radio, interviewing radio personalities and visiting studios. Time in class was given to collect and prepare these speeches —and seventy-five good and varied ones were given. I recall some particularly good ones:

1. Hits and Misses! (a talk on women over the air);
2. The History of Our Own Local Station;
3. What's Wrong with Children's Serials?
4. My Experience over the Musical Spelldown;
5. Rules for Script Writing;
6. The Incredible Mr. Orson Welles;
7. Visiting Three Radio Commentators. (Note: One commentator asked the student: What are your class's standards for radio commentators?).

The group discussions following, centered around such problems as:

1. Should Radio be Government Owned?
2. What's Open in Radio as a Vocation?
3. Foreign Radio Systems;
4. What About Radio as a Teaching Device?
5. Radio and Propaganda.

Now we were ready for our own practical venture. The class organized itself under student directors, and *energetically* began the job of writing original scripts. . . . Let me read the titles of seven of the ten scripts that evolved—

1. *Shorewood High School Variety Hour*
   (This was created around the Hobo Day Celebration, at which time senior speech students hold an amateur hour during their classes.)
2. *The Brave Tin Soldier*
   (A children's script with no one left hanging out on a limb at end!)
3. *East of the Sun and West of the Moon*
   (Likewise a children's program.)
4. *The Shorewood Quiz Program*
   (Or, What you *Don't* Know about your School.)
5. *A Sports Broadcast*
   (About the history of Shorewood's basketball fame.)
6. *The Piece of String*
   (A really fine and experimental version of that famous story.)
7. *America's Favorite Poet—Robert Frost*
   (A beautifully arranged series of readings of his poems.)
8. *S. H. S. Extracurricular Program*
   (A Quiz Program.)
9. *Hooray for Old St. Martin!*
   (A Comedy about Indian Summer.)

Throughout, we stressed the necessity of using for material the backgrounds of our own lives. No false names or situation were used, no slavish imitations of commercial programs were tolerated. I wish I could share with the excitement and enthusiasm of those days when these programs were broadcast, two a day, to other speech classes. Such watching of the red light which *Sammy King* has arranged in the broadcasting room! Such important airs, such flushed, triumphant faces!

As I was hurrying through the hall from the control room to audience, I found another senior not in the speech class, peering into the control room. "Gosh," he said, "I wish I were in a class that does that stuff!"

One program from each class was chosen to be given over our weekly radio series (*Young America on the Air*), but that's another story!

After three days of programs, we met again in our classes to evaluate and congratulate! And we finished with a written summary of our *radio work* under these headings—

1. How specifically did this unit help make my voice more effective?
2. What did I learn about the techniques of a good script?
3. What of these?
   a. Control room manners;
   b. The job of a director;
   c. Music and Sound.
4. What qualities make a good radio program?

Now radio is a force in those students' lives. They are not through with that unit. Discussion of good programs is now a habit in our speech classes . . . They have become radio wise!

But what about the *Motion Picture?* The technique of teaching was much the same. Similar questions started the planning. Standards for good movies were set up. Individual speeches on the *Motion Picture* as an Art and Industry were given. Group discussions on "The foreign movies," "Movie Tricks," "The Movie Grows up," followed. Two different devices were, however used.

1. We studied the art of the movie review, read them and wrote them.
2. We all went together to see a good movie (*The Grand Illusion*) and talked it over the next day.

And we didn't, this time, try to *make* a movie! Though I shouldn't be surprised if sometime we did! In class we riddled a particularly awful "B" picture called *Four Women in White* until one girl said—"I'll be *ashamed,* Miss Ross, to ever sigh over such a movie again!"

These were the counts against the picture: five trite, sure-fire, tear-jerker patterns were used:

1. An older sister gives up the love of a man for her younger sister;
2. A doctor turns to money-making for a girl;
3. A girl goes into nursing to get a rich and handsome doctor, only to become a real Florence Nightingale;
4. Three people are killed because the girl went off duty to keep a date!
5. A man-sized flood makes her prove her worth!

Not many days pass that someone in that class doesn't bring for discussion a movie just seen—to praise (according to the standards) or to blame!

To go back again, finally, to the title of this article, *The Speech Teacher Keeps Abreast of the Radio and the Movies*—It was not I who kept abreast alone. One hundred enthusiastic, eager students came along too, often showing me the way; and when we all emerged and shook ourslves, spaniel-wise, we all said—"It was fun, we've learned to swim; let's go in again!" . . . and we will!

THE FORUM

FINANCE COMMITTEE ADOPTS BUDGET FOR 1940–41

The Executive Council voted at the last convention that the Finance Committee "be authorized to prepare a budget, and to make such changes in conducting the affairs of the Association as may be necessary to put a budget into operation for the experimental period, July 1, 1940 to June 30, 1941."

The Finance Committee met in Detroit at the offices of the Executive Secretary, June 13th and 14th. The minutes of this meeting are herewith presented.

I. Budget for July 1, 1940 to June 30, 1941

In making this budget the Committee first agreed upon these three statements:

(1) The budget should be based upon the actual revenues of the preceding twelve months.

(2) The budget should make provision for the establishment of a sinking fund and should make an annual allotment to that fund.

(3) In view of the uncertain international situation, the budget for the coming year should be conservatively drawn.

The income for the year ending June 30, 1940, will be about $17,500. The budget adopted for the next year is based on an income of $17,000. This does not mean, of course, that the Executive Secretary will lessen his efforts to increase the membership of the Association. Should additional income materialize, it will be available for the undertaking of new enterprises or the expansion of existing projects.

BUDGET OF EXPENDITURES 1940–41

Printing of Quarterly Journal		$ 6,000.00
Printing of Monographs		600.00
Printing of Directory		600.00
Special Printing		250.00
Office Supplies		120.00
Postage and Distribution		1,200.00
Estimated allotment of postage item		
Q.J. mailing	$ 215.00	
New solicitation	260.00	
Placement	140.00	
Renewals	140.00	
Convention	130.00	
Monographs	35.00	
Directory	40.00	
Miscellaneous	240.00	
Mimeographing and Miscellaneous Printing		1,430.00

Estimated allotment of mimeographing and printing items

Stationery	$ 110.00
Envelopes	230.00
New solicitations	190.00
Renewals	70.00
Placement	80.00
Convention	560.00
Advertising	15.00
Monographs	5.00
Directory	5.00
Officers and Committees	60.00
Miscellaneous	105.00
	$1,430.00

Clerical Expense ..... $ 4,500.00

Estimated allotment of clerical expense

Q.J. subscriptions	$ 800.00
Convention	400.00
Placement Service	500.00
Renewal solicitations	600.00
New membership solicitation	900.00
Advertising solicitation	300.00
Monographs	200.00
Directory	400.00
Miscellaneous	400.00
	$4,500.00

Officers and Committees $1,000.00

Estimated allotment for officers and committees

Committee on Committees	no request
Committee on Research	no request
Finance Committee	$ 100.00
Elementary School Committee	10.00*
Secondary School Committee	60.00
Junior College Committee	25.00
Committee on Research in American Public Address	50.00
Committee on Publications	10.00
Committee on Inter-Association Relations	**
National Educational Association Committee	no request
Committee on Cooperation with N.U.E.A.	no need
President's office	300.00***
Miscellaneous and Unassigned	445.00
	$1,000.00

* Elementary School Committee: Moved and adopted that if and when the proposed publication is ready for consideration, the project should be presented to the Finance Committee.

** Committee on Inter-Association Relations: Moved and adopted that the request for $50.00 by the Committee on Inter-Association Relations be disallowed; that if the Chairman of that Committee should later submit additional itemized information concerning expenses the question shall then be referred to the Finance Committee.

***President's office: $250.00 from July 1, 1940 to December 31, 1940. $50.00 from January 1, 1941 to July 1, 1941.

Convention (additional)	$ 500.00
Emergency items	300.00
	16,500.00
Sinking Fund	500.00
	$17,000,000

In view of present circumstances and an unpredictable future, it is understood that this budget will be subject to revision at any time in the future by the Finance Committee.

The Finance Committee instructed the Executive Secretary to post at the forthcoming convention a list of delinquent accounts of the N.A.T.S.

II. Recommendations of Finance Committee Concerning Methods of Conducting Association Business

The Executive Council gave the Finance Committee power to make any changes in conducting the affairs of the Association that may be necessary to put the budget into operation. The committee finds no necessity for any major changes. The recommendations which follow are made with the idea of centralizing responsibility for financial arrangements in connection with our convention and with the expeditures of funds by committees.

The Finance Committee recommends:

(1) That all financial arrangements with the convention hotel should be made by the Executive Secretary or his duly authorized representative. (It is now necessary that these arrangements be made about 18 months in advance of the convention to secure the best terms.)

(2) That the mechanical arrangements for the convention, i.e., assigning rooms for the various convention meetings, providing necessary equipment, etc., be delegated to the chairman of a committee on local arrangements to be appointed by the President as soon as possible after the convention city is selected.

(3) That all proposed expenditures at the convention must be authorized in advance by the President or the Executive Secretary.

(4) That itemized statements be presented by committee chairmen in connection with requests for funds and that receipted bills be filed in the office of the Executive Secretary.

(5) That, before making contracts for printing or mimeographing, committee chairmen ask the Executive Secretary to secure bids from the Association printers.

III. Recommendations on Matters not Directly Connected with the Present Budget

The Finance Committee considered certain matters that involve the control of finances and the work of the Executive Secretary but that do not come within the powers granted the Committee by the Executive Council.

(1) Constitutional amendment providing for a standing Committee on Finance. Article IV (a new section 5) "The Executive Council shall elect a Committee on Finance of three members to hold office for terms of three years. One member shall be elected each year. No member shall serve for more than two consecutive terms. The Executive Secretary shall be an ex-officio member.

(2) The Finance Committee should meet in June of each year to draw up the budget to be submitted to the Executive Council at the next convention and to consider the financial policies of the Association. The President, the Vice-President, and the Editors of The Quarterly Journal of Speech and of Speech Monographs should meet with the Finance Committee.

(3) Since the convention city and hotel must be selected 18 months in advance, and since the selection of the convention city and hotel is a matter that may considerably affect the finances of the Association, it would seem reasonable that this choice be made at the June meeting of the Finance Committee.

(4) The Finance Committee favors the proposed amendment providing that the first vice-president succeed to the presidency. The vice-president would then attend the meeting of the Finance Committee that considered the budget for the major part of his term as president.

(5) While no official action was taken, individual members of the Finance Committee opposed the passage of the amendment that would make the Executive Secretary an ex-officio member of the Nominating Committee. The present Executive Secretary shares this opinion.

IV. In Conclusion

The Finance Committee examined in considerable detail the methods employed in the conduct of the Placement Bureau, the publication of the Directory, and the methods used in the solicitation of members of the Association. The Committee voted a hearty endorsement of these projects and of the highly efficient manner in which the business of the Association is conducted.

H. L. Ewbank, *Chairman*

The National Association of Teachers of Speech
TREASURER'S REPORT

Receipts

For period from June 15, 1939, to June 30, 1940

Regular Memberships		$ 9,318.53
Unassigned income from Sustaining Memberships		381.85
Monographs		766.00
Directory		497.50
Bulletins		194.14
Miscellaneous Copies		548.90
Placement Service		888.00
Advertising:		
Quarterly Journal	$2,476.80	
Monograph	150.00	
Directory	332.00	
Convention Program	20.00	
		2,978.80
Convention income:		
Registrations	$1,764.00	
Hotel Concession	120.00	
Rebate from American Speech Correction Association	47.85	
		1,931.85
Rebate from Periodical Committee		20.00
Binding services		7.50
		$17,533.07

DISBURSEMENTS

For period from June 15, 1939, to June 30, 1940

Publication Costs

	Book Rev. Ed.	Proof-reading	Copy-right	Printing	Total	
October, 1939, Q. J.	$ 8.63	$ 8.00	$ 2.06	$1,302.81	$1,321.50	
December, 1939	8.85	8.00	2.03	1,320.34	1,339.22	
Index, 1939		10.00		292.80	302.80	
February, 1940, Q. J.		8.00	2.03	1,420.05	1,430.08	
April, 1940, Q. J.			2.06	1,525.59	1,527.65	
Editor's Exp. Misc.					17.77	
	$17.48	$34.00	$ 8.18	$5,861.59	$5,939.02	
Table of Contents					371.64	
Monographs: Volume VI					550.56	
Directory, 1940					576.00	
Total Publication Costs for Year						$ 7,437.22
April, 1939, Q. J.: Carried as Accounts Payable on previous statement						1,505.70

Other Disbursements

	Mimeo. & Printing	Postage	Secret. & Clerical	Misc.	Total	
Quarterly Journal		$ 202.33	$ 800.00	$ 557.06	$1,559.39	
Envelopes	$ 230.07				230.07	
Letterheads	105.02				105.02	
New Solicitation	200.01	203.90	900.00		1,303.91	
Renewal	56.16	141.98	900.00		1,098.14	
Sustain. Mem'ships	6.67	47.60	200.00	116.51	370.78	
Placement Service	160.76	237.76	500.00		898.52	
A.E.T.A. Refund				140.00	140.00	
1939 Convention	508.63	76.17	400.00	221.36	1,206.16	
1940 Convention	17.85	28.60	50.00	45.40	141.85	
1941 Convention	2.45				2.45	
Monographs	1.70	34.60	200.00		236.30	
Directory	.35	39.00	200.00	23.97	263.32	
Table of Contents	10.61			5.00	15.61	
Advertising	10.22	12.00	300.00	45.80	368.02	
Misc. Office Forms	70.01				70.01	
Bank Services				32.50	32.50	
Office Equipment				66.02	66.02	
Officers and Committees				369.66	369.66	
Office Supplies				93.00	93.00	
Miscellaneous		154.95	63.85		218.80	
Cash Deposit at P.O.				50.00	50.00	
Office Petty Cash				10.00	10.00	
Q. J.'s Repurchased				15.50	15.50	8,865.03
	$1,380.51	$1,178.89	$4,513.85	$1,791.78	$8,865.03	$17,807.95
Less Cash Discounts						131.49
						$17,676.46

COMPARATIVE FINANCIAL STATUS

	June 15, 1940	June 30, 1940
Cash	$1,375.52	$1,268.65
Accounts Receivable	1,123.13	1,146.61
	$2,498.65	$2,415.26
Accounts Payable	1,505.70	
	$ 992.95	$2,415.26

NEW BOOKS

A Bibliography of Speech Pathology. By ROBERT WEST and MILDRED GOTTBANK. Madison, Wisconsin: College Typing Co., 1940; pp. 41, mimeographed.

This is presented as a "bibliography of the subjects treated in the beginning course (designed to assist) the student (in getting) a well rounded understanding of the entire field."

Its usefulness to the instructor will probably depend on the extent of his agreement with the topics to be covered in the introductory course and the scope of the references to be given to beginning students. It is an interesting collection of titles from a variety of sources, principally medical and psychological. A number of titles have been included which would appear to be of purely medical interest, such as "Can Intracranial Birth Injuries Be Prevented?" and "Dangers and Emergencies of Insulin Therapy of Psychoses." In certain sections the references are inadequate to provide a systematic introduction. There are, for instance, only six minor references on hearing. The critical reader will question the division of "Speech defects into three personality types with sub-divisions as follows: emotional (psycho-pathologies or dementias); intellectual (amentias); volitional (aboulias)."

There is an occasional lack of uniformity in citation. References to the QUARTERLY JOURNAL OF SPEECH and the *Journal of Abnormal and Social Psychology* sometimes give the month and year without the volume number and sometimes give the volume and year omitting the month.

CHARLES R. STROTHER, *State University of Iowa*

Annals of the New York Stage, Vol. XI. By GEORGE C. D. ODELL. New York: Columbia University Press, 1939. $8.75.

The eleventh volume of Professor Odell's monumental compilation brings him to the three years from 1879 to 1882, when as a boy of thirteen to fifteen he saw some of the performances he writes about. Among the endless details of casts and performances, he adds loving asides which evoke the glamor of the last days of the old Wallack's and the first season of the new Daly's theatres. The period saw few "novelties" (as new plays were called), but many interesting personalities in the old repertoire of Shakespeare, Sheridan, and melodrama. Clara Morris was at her best, and Sarah Bernhardt arrived to cause as much stir by her slim figure as by her "natural" acting. In these seasons Ada Rehan made her first successes and Adelina Patti returned—two performers who so enthralled Professor Odell's memory that the Katherine Cornells, the Helen Hayes, and the Galli-Curcis of the twentieth century have seemed but upstarts. Only Edwin Booth, for some reason, failed to strike a spark in his breast.

Mr. Odell takes the period at its own valuation. He can describe the upholstery of a theatre and remember the Chinese boy who handed one a program, but the relationship of the actor's glamor-world to the outside world is not told. Even the growing changes in production methods and business organization, so soon to put an end to the dear old stock companies, are scarcely indi-

cated. The facts about New York entertainment—the companies, the theatres, the casts, the concerts, and even some of the picnics, church socials, and fireworks—are here. The interpretation of these facts waits for some one else.

GEORGE R. KERNODLE, *Western Reserve University*

Broadcast Receivers and Phonographs for Classroom Use. New York: Committee on Scientific Aids to Learning, 1939; pp. 95. Paper.

Central Sound Systems for Schools. New York: Committee on Scientific Aids to Learning, 1940; pp. 69. Paper.

Sound Recording Equipment for Schools. New York: Committee on Scientific Aids to Learning, 1940; pp. 52. Paper.

These reports, compiled and published by a committee of the National Research Council, will be invaluable to school administrators and teachers who are responsible for the purchase and use of sound recording and reproducing equipment. They answer, in layman's language, almost every question that such a person might ask, and a great many important questions that he would not think of asking or know how to ask unless he were a technical specialist as well as a school official.

General considerations are discussed simply and briefly. The practical advice covers every essential item in the installation of sound equipment, from the antenna for the broadcast receiver and the choice of the phonograph needles with which records will be played to the acoustic treatment of the classrooms in which the loudspeakers will be placed.

The committee has made use of information from manufacturers, independent technical experts, and experienced users of sound equipment. Essential technical data which almost never appear in advertisements are given here and are interpreted for the non-technical reader. Expert opinion is offered to help the reader of catalogues and advertisements to discriminate between essential features, desirable though not essential refinements, and unnecessary gadgets and trimmings. Comparisons are made of commercially available apparatus, and approximate costs are given. Sets of sample specifications are included.

In short, here is trustworthy, competent, complete, understandable advice for which many have thirsted.

WILLIAM J. TEMPLE, *Brooklyn College*

The Enjoyment of Drama. By MILTON MARX. New York: F. S. Crofts & Co., 1940; pp. 242. $1.50

Designed primarily as an introduction to the study of drama, this book presents clearly and concisely some of the generally accepted ideas about the origin of drama, the nature of drama, play structure, and types of plays, and it suggests on this basis how a play may be judged. A selective bibliography for supplementary reading and a section of topics for class discussion complete the volume, which because of its wide range and simple treatment should serve its purpose well.

The chapter, *What Is A Play?* is especially interesting for its comparison of the stage play with the moving picture and with radio drama, and for its detailed comparison of the play *Ethan Frome* with the novel from which it was adapted. The chapter on play structure presents a useful revision of Frey-

tag's diagram of plot structure. Books like this ordinarily treat the drama as if it were to be enjoyed through print rather than experienced in the theatre, so the section on the importance of acting, direction, and staging in the chapter *How To Judge A Play* is especially welcome.

In his effort to be simple, Dr. Marx has perhaps gone a little too far: he omits any criticism of the "conflict" theory of drama, such as Archer's, for example, and he fails to indicate that some plays are not constructed on the plot principle. His discussion of "reality" in drama is suggestive, but it might have been clarified by recognition of the importance in this connection of different relationships between play and audience.

B.H.

Essentials of Parliamentary Procedure. By J. JEFFERY AUER. New York: F. S. Crofts & Co., 1940; pp. x + 35. $.40.

This is a paper-bound pamphlet, simplifying parliamentary procedure to bare essentials, to make it possible for the person without parliamentary training and experience to participate in the conduct of organized meetings. The first nineteen pages, treating conduct of a meeting and order of business, main motions, amendments, adjournment, and committees and their reports seem to accomplish that end. The remainder of the work, treating all other categories of procedure is too often sketchy, as in the case of *Rescind,* stripping the motion of all vital rules; is frequently vague, as in the lack of real differentiation between *Questions of Order* and *Questions of Privilege*; and is full of inexcusable errors. A comparative check of the rules of the book with the *Table of Rules Related to Motions,* pp. 6–8, *Robert's Rules of Order, Revised,* particularly with regard to whether or not a motion is debatable, amendable, requires a second, may interrupt a speaker, or requires the "second" to vote with the prevailing side, etc., would have insured the author against more than a dozen errors of fundamental parliamentary procedure.

ARLEIGH B. WILLIAMSON, *New York University*

A Handbook of Voice and Diction. By F. LINCOLN D. HOLMES. F. S. Crofts and Company, 1940; pp. 270. $2.00.

"The fundamental thesis of this book is that voice production is inextricably bound up with the struggle behavior of the individual and that the laryngeal musculature operates first in struggle reactions The conclusion follows that training in efficient use of this musculature for speech purposes is essential." Thus the author states his position in the preface to this textbook. The essential aspects of effective spoken language toward which the speaker is to work are: 1. "Sufficient loudness," 2. "Ability to use variety of loudness, of rate, of pitch pattern, and of quality," 3. "Speech sounds of good quality."

To bring about the improvement of spoken language, the following habits should be established. 1. Use of optimum relaxation of the larynx. 2. Use of optimum pitch level. 3. Stabilized breathing. 4 Ability to use a wide range of appropriate pitch changes. 5. Agility in the use of the articulators. 6. Use of acceptable speech sounds. 7. Use of variety in rate. 8. Use of variety in loudness.

The seven chapters of the book present a clarification of the essential aspects of speech and a theoretical discussion of the eight ways of language

improvement with exercises and selections—about-one-third of the book—largely poetry and primarily from standard authors, interspersed. Emphasis is placed on the use of optimum pitch, the use of the relaxed throat, and controlled breathing.

The value of the book would be increased if

1. A bibliography were added which would encourage further study of certain viewpoints that are presented. For example: (Page 19) the student might be interested in reading further about the conclusion that the conflict between the struggle behavior and voice-production behavior of the laryngeal valve "presents the greatest single problem affecting good voice production"; 2. Confusing statements were remoulded, for example: (Page 17) The author compares one postulated form of vibration of the vocal bands with the action of strings being plucked or strummed, (Page 242) "Ordinarily, phoneticians do not classify the 'long u' [ju] sound as a diphthong." Although not by all writers, it is so classified by the I. P. A., Krapp, Kenyon, and others; (Page 258) "The most commonly occurring substitute (for the 's') is the 'th' [θ] as in 'thin'; this error is commonly known as a lisp." Is this all that is included under the term "lisp," as several people concluded when asked to read and interpret the material, or are some of the other deviations from the normal "s" sound discussed in the rest of the paragraph also supposed to be forms of lisping? 3. Certain errors were corrected, for example: (Page 206) "Bĕn" is indicated as the only "acceptable" pronunciation of "been" in Eastern American dialect. Daniel Jones indicates "bin" as acceptable even for British speech. Krapp describes "bēn" as a form "sometimes heard as a precise or consciously cultivated pronunciation" in the United States; (Page 236) "Adults, address—should be pronounced with the neutral 'a' [ə] for the first syllable." This is not necessary according to Krapp, the dictionaries and others; (Page 238) Here the assumption is made that a sentence may be stressed in only one way and have only one meaning regardless of context; (Page 259) "—the written 's' symbol is pronounced as 'z' in the third person singular of all the verbs and the plural form of all nouns ending in 's' which do not have a 't,' 'k,' 'p,' or 'f' sound preceding the 's.'" What of such nouns as "myths' and such verbs as "piths" and "unearths"? The principle is that the "s" of plural nouns and third person singular forms of verbs is voiced or not according to the voicing of the preceding sound; 4. Controversial issues were presented with less finality, for example: (Pages 62 and 160) The assumption is presented that a standard variation in pitch and a certain quality of voice must be used by all people when reading the same selection; (Page 166) "Nasal quality—is usually classified as one of the qualities of voice. However, this is an error." Many authorities still classify nasality as a quality of voice. If it isn't a quality of voice, what is it? (Page 122) Cleft palate and inactive or short palate are listed as "irremediable" causes of nasal speech. What about operations, obturators, and the like? 5. Certain sub-point headings were stated more clearly, for example: (Pages 21–25) "Other factors affecting phonation and spoken language" "Structural abnormalities—Neuromuscular skill—Pathological respiratory conditions—The effect of hearing—Models of good spoken language." As stated the points include a confusing overlapping of factors causing good and poor speech or either.

E. H. Henrikson, *Iowa State Teachers College*

The Logic of Language. By JAMES MACKAYE. Hanover, New Hampshire: Dartmouth College Publications, 1939; pp. 303.

As Professor Montague says in the foreword, "James Medbury MacKaye was that rare type of philosopher who possessed in equal measure an interest in *Man* and an interest in *Nature*."

The present work, originally designed to be the first of three volumes on *Reason: Intelligibility, Probability, and Utility*, is fairly on the direct side. It was begun, the preface says, in 1932, and from the evidence of the bibliography the manuscript must have reached its present form very shortly after that. There are several books dated 1932 and none later (except one, obviously an editorial insertion of a revised edition, of 1936, a year after Professor MacKaye's death). This fact should be kept in mind by worshippers at the shrine of semantics and their critics. There is, of course, no mention of the movement, which did not begin to get under way until later. But *The Logic of Language* is as good a synonym for *semantics* as one could find, and the principal distinction between this and some other books on semantics is that this aims at intelligibility through simplicity, an almost appalling simplicity once the background has been sketched in.

The first chapter is a presentation of what Aristotelian logic is needed, especially that of terms and propositions, with a distinction between definitive and material propositions. A critical reader will find nothing new in this part, and may call it oversimplified; one unversed in logic will, I believe, find it very valuable and quite adequate. The next three chapters, on "The Stipulation of Meaning," "Inference of Meaning," "The Fallacies of Naming," develop the thesis of the book. In dealing with the names of things we are dealing with language, not things. Definition makes for understanding. And definition is further clarified in chapter VI. There are abundant examples.

Chapter V presents a standard form for converting an unanswerable question into two or more answerable questions. A simple example is included.

I Ambiguous question:
Does the compass point to the north?

II Ambiguous word:
North.

III Insufficient definition:
North means "a direction to the right hand of the setting sun."

IV Sufficient definitions:
North (a) (geographic north) means "the direction of the north geographic pole."
North (b) (magnetic north) means "the direction of the north magnetic pole."

V Multiplied questions and answers:
Does the compass point to north (a) (geographic north)? Answer, No.
Does the compass point to north (b) (magnetic north)? Answer, Yes.

The scheme itself looks too simple (the third step is, as said, not of much importance), but the value shows up in the seventeen examples which follow. They range from the clarification of a question as to the color of John's hair, when one disputant thinks of one John and the other of another, to a resolution of the difficulties involved in statements about Einstein's principle of relativity

and the fourth dimension. This superb chapter deals with cases where the dispute is limited, with only one ambiguous term, and the definitions comparatively quickly arrived at. In chapter VII the business is more complex, the question being on the existence of matter, where both 'existence' and 'matter' are ambiguous terms.

It is hardly necessary to say that such a book as this should be in the hands of all teachers who have to do with language as a means of communication, especially communication when there is a difference of opinion. It is my guess that students also will find the book extraordinarily helpful, clearer than most in the field, and will enjoy applying the simple technique. We need not feel that the problems dealt with here are too philosophical for student of rhetoric and public speaking. The cases in chapter V are marvelously clarified; that in chapter VII is indeed involved, but involved problems do arise, and this is an excellent way of dealing with them. Some may find annoying the author's way of citing the words of more or less famous philosophers to express ideas with which he agrees, quite apart from the use of citations as examples; but it's a minor annoyance.

Knowing I was predisposed to think well of anything Jamie MacKaye had done, I asked Professor Eleazer Lecky (University of Southern California), who has done much work in semantics, to give me his opinion of the book. His note confirms my enthusiasm, saying in part: "MacKaye has my respect . . . I am sure he knew what he was about."

The press work is handsome; so handsome that a few little infelicities, such as the *upsilon* instead of *nu* in two Greek words on p. 112, are the more to be regretted.

LEE S. HULTZÉN, *University of California at Los Angeles*

Plays of America's Growth. By SAMUEL S. ULLMAN. New York: Dodd, Mead & Company, 1940. pp. 227. $2.00.

There is little merit in this collection of sixteen short plays, which are merely our old history books put into dialogue form. Almost every one concerns war, as if American growth were accomplished by war alone. Wholly lacking in the characteristics of good playwriting, they consist almost entirely of talk, with precious little action and that not at all interesting. There is no freshness, no originality, and little appeal to the emotions except in the last play, *Appomatox,* which justifies itself by showing the nobility of Lee and the generosity of Grant in making terms of peace.

If a series of plays under this title had, instead of setting down war incidents which are hackneyed by having been dramatized again and again such as the Battle of Trenton, the fall of Quebec, and the Boston Teaparty—used other important events, the author might have achieved far more freshness and interest. A dramatic episode, for instance, showing William Penn's fair treatment of the Indians, with the resulting safety to the Pennsylvania colonists, might illustrate the universal truth, so generally forgotten in these chaotic days, that the only real way to conquer an enemy is to make him your friend by treating him squarely.

WINIFRED WARD, *Northwestern University*

The Effect of Varied Amounts of Phonetic Training on Primary Reading. By DONALD C. AGNEW. Durham, N.C.: Duke University Press, 1939; pp. viii + 50. $1.00.

This monograph is the fifth of a series of research studies in education published by Duke University The study was undertaken to determine the relative value of phonetic training and nonphonetic training as a basis for teaching reading abilities. The subjects were 300 third grade pupils in the Raleigh public schools and 110 in the schools of Durham. The children were divided into groups representing different amounts of phonetic training and the groups were made up on the basis of a carefully selected battery of eight tests.

Following an introductory discussion of the arguments for and against phonetic training, the techniques of investigation and methods of treating the results are presented. The findings are given in numerous tables and the study as a whole is well documented and accompanied by a bibliography of 47 titles.

The general conclusions may be briefly summarized:

I. Phonetic training when given consistently in large amounts:

(a) increases independence in recognizing words previously learned; (b) aids in "unlocking" new words by giving the pupil a method of sound analysis (c) encourages correct pronunciation; (d) improves the quality of oral reading.

II. There was no evidence that large consistent amounts of phonetic training tend:

(a) to sacrifice interest in the content of reading; (b) to result in the neglect of context clues; (c) to result in unnecessarily laborious recognition of unfamiliar words; (d) to be unnecessary because the advantages attributed to phonetic training might be obtained without formal training.

III. Some positive evidence indicated that phonetic training does not narrow the eye-voice span.

IV. Some data show that large amounts of phonetic training tend to slow up oral reading but this is, in a sense, counteracted by greater accuracy.

The author concludes that "If the basic purpose in the teaching of primary reading is the establishment of skills measured in this study . . . the investigations would support a policy of large amounts of phonetic training." They offer no data, however, as to the usefulness of phonetic training with respect to "joy in reading," "social experience" or "the pursuit of interests."

FREDERICK W. BROWN, *Garden City, New York*

Minor Mental Maladjustments in Normal People. By J. E. WALLACE WALLIN. Durham, N.C.: Duke University Press, 1939; pp. IX + 296. $3.00.

Minor Mental Maladjustments in Normal People is a casebook containing brief factual biographies revealing personality maladjustments of persons who are normal or superior in intelligence. The author seems especially interested in demonstrating two points: (1) Many maladjustments arise as a result of early conditioning. (2) Normality is relative. Many normal persons manifest the same kinds of mental deviations and idiosyncracies that are presented by pathological groups.

Dr. Wallin has arranged his case studies into classifications which constitute chapter headings. Significant classifications for the teacher of speech include II (9), Stage Fright, or Fear of Appearing Before Audiences; IV, Bashfulness, Timidity, Lack of Self-Confidence and Seclusiveness; V, Feelings

of Inferiority and Inadequacy; XV, Attitudes or Behavior Patterns Induced by Physical Handicaps, Defects, or Appearances; and XVI, Personality Difficulties Produced by Attitudinal Sets and Biases.

The especial value of the book lies in the emphasis it places in revealing the various methods of adjustment adopted by different persons for overcoming their difficulties. Dr. Wallin would have the reader leave the book with a feeling that minor maladjustments for an individual are quite normal and are not to be considered indicative of a psychopathic future.

JON EISENSON, *Brooklyn College*

Science of Language: Vol. II, *Word Study*. By J. J. CALLAHAN. Pittsburgh, Pa.: Duquesne University Press, 1939; pp. 272 + xi.

This green-and-gold volume proves to be the publication on whose identity I could only speculate in reviewing the first valume, titled *Science of Language*, in this department in October, 1939. The second book bears out the promise of the first; both are of a piece, in style, in plan, and in execution. Apparently designed for the elementary student and the general reader, *Word Study*, like its companion volume above mentioned, strikes its roots deep into the ever-fertile alluvium of classical antiquity—I mean Graeco-Roman, of course—, and among those whose convictions about word-study and the science of language are cited are Plato, Aulus Gellius, Publius Nigidius, Protagoras, Socrates, Hermogenes, Porphyry, Scaurus, Varro—there are many others.

The five parts of the book treat of the science of word study, its principles, the classes of words, the modes of signification, and, climactically, the classification of knowledge. At the outset of Part One, the author states that word-study "has never been reduced to a science or even treated as a separate subject," and, further on: "In more modern times a great deal has been written on word signification, but not from a scientific point of view." It has thus remained for the present author to pioneer in this broad new field, and he has done so at some length and in his best scientific fashion. Specimen topics include "The Subjective Principles of Word-Study," (four are Francis Bacon's, one John Ruskin's), "The Defect in Aristotle's Classification," "Univocal Words," and "Syncategorematic Words." An index is provided.

HAROLD WENTWORTH, *West Virginia University*

Stage Fright And What To Do About It. By DWIGHT EVERETT WATKINS and HARRISON M. KARR, with illustrations by ZADIE HARVEY. Boston: Expression Company, 1940; pp. 110. $1.50.

This is a rather entertaining hodge podge of material on a familiar problem. The authors make no pretense of offering a scholarly work with a background of research, but the book seems primarily intended for popular consumption with its appeal directed chiefly at the inexperienced speaker. In making such an approach, a concise, epigrammatic style has been used along with the highly amusing sketches by Zadie Harvey.

The material falls readily into three sections: Symptoms of Stage Fright, Causes of Stage Fright, and Remedies for Stage Fright. The chapters follow a very loose outline in keeping with the informal style.

The initial chapter presents the obvious manifestations of stage fright such as knocking knees, dry mouth, short breath, and the pounding heart. Chapter

Two on the causes of stage fright, makes a sketchy attempt to indicate the deeper physiological reactions, the contraction of the walls of the abdomen, the secretion of adrenalin, and the release of stored-up-sugar by the liver. The psychological factor is suggested as the fear of an emergency which the individual doubts his ability to meet. The authors present as the basis of the upset, the changing of the lead from the Central Nervous System to the Autonomic.

The final chapter on the remedies, is the most helpful portion of the book. The central attack on the problem of stage fright lies in building confidence. Toward that end, it is suggested that the speaker undergo careful preparation of his material, perfect his grooming and conduct, improve his use of grammar, etc. These recommendations are followed by a smattering of miscellaneous routine advice as, "don't apologize," "put up a bold front," and "hide behind your subject." The book winds up by saying that after all, stage fright may be a valuable asset to the speaker, if it is treated as a "wholesome anticipatory solicitude."

What the authors have lost in originality and organization, they have gained perhaps in presentation. No doubt, the beginning speaker may read *Stage Fright and What to Do About It* with a minimum of effort and some profit, if not inspiration. The publishers have made the book typographically attractive.

THEODORE HATLEN, *The University of Idaho*

The Actor's Handbook, By CAROLINE SILVERTHORNE. Boston: Expression Company, 1939; pp. xiii + 350. $2.50.

If you have use for a book of excerpts from plays, without comment, without any more connection than that the scenes are arranged for one, two, and several actors, here it is. Miss Silverthorne's two page introduction disposes of the art of the actor by quotations from Coquelin, Stanislavski, and Brooks Atkinson. Drama, for the purposes of class practice in acting, is divided into Shakespeare and Modern Drama. There are scenes from forty-one plays, arranged for different combinations of actors.

ARGUS TRESIDDER, *Madison College*

Twenty Short Plays On A Royalty Holiday, Vol. II. Edited by MARGARET MAYORGA. New York: Samuel French, 1940; pp. viii + 486. $3.00.

Samuel French continues its policy of making available certain new one-act plays royalty free for a limited period. The plays in this volume, selected and introduced by Margaret Mayorga, may be produced royalty free by amateurs until July, 1943, provided one copy of the play in separate form is purchased for each member of the cast. Though the volume contains a good deal of amateurish writing, the average is still higher than that of the run of non-royalty plays. One or two are first rate: *Chico*, a comedy-drama about Billy, the Kid; and *Lacquer and Jade*, strong Yankee Clipper drama with an all male cast. Others which should find an audience are *Saturday Night At the Halfway House*, based upon Breton peasant beliefs about heaven and hell; *A King Shall Reign*, a Christmas play, written simply and with dignity; *Don't Feed the Animals* and *Mary Finds A Mother*, fair farces; *The Miracle of Tony Assisi*, a lengthy but lively expression of the Christian spirit in Italian dialect; and *Fun After Supper*, a pathetic picture of poverty in the city.

B.H.

With Puppets Mimes And Shadows. By MARGARET K. SOIFER. Brooklyn, N.Y.: The Furrow Press, 1936; pp. 116. $1.50.

Puppetry is only one of many ways recommended by the author for dramatization of folk literature by children. She includes 10 original plays and scenarios, each play in a different dramatic medium. Four plays, *Esau Gets the Soup, The Lion and the Mouse, The Three Wishes,* and *Pink Eyes* are for hand puppets, shadows, marionettes, and hand puppets on a tray stage respectively. The remaining six include a pantomime with drums, five tableaux, and suggestions for dramatizing American folk tales around old ballads.

With the exception of the play, *The Lion and the Mouse,* the lines of the plays are too long for the talents of puppets, who do better with less talk and more action. However, all the stories offer good material for puppet plays. The book will be most useful for teachers who plan to use drama as a means of developing interest in the rich world of folk literature. A list of recommended books with a brief explanation of each completes the text.

JEAN STARR WIKSELL, *Stephens College*

Handbook of Parliamentary Law—Revised Edition. By F. M. GREGG. Boston: Ginn and Company, 1940; pp. xii + 112. $1.00.

It is unfortunate that so practicable and sound a work deserves so little claim to the term, *Revised Edition,* for in reality, there is almost no change, even in wording, from the original 1910 edition. The reviewer has always held that original edition in high respect as one of the clearest and most teachable of the texts in this field. Its usefulness rests in its division into three general parts: first, a table of graphic figures making visual basic parliamentary functions; second, related to the first, a thumb-indexed syllabus of rules, purposes, and results for each motion; and third, a separate, more complete exposition of the rules of the syllabus.

In a number of details, however, few of which are of major importance, both the old and the new edition are at variance with generally accepted parliamentary procedure, as represented in *Robert's Rules of Order,* the most widely used authority in America. For example, there is divergence in the classification of *Take from the Table* and *Reconsider,* in the qualified form of the *Previous Question,* in the rules for *Take from the Table,* and in the confusing of the rules for *Reconsider* and the rules for *Reconsider and Have Entered on the Minutes.* Since the by-laws of practically all organizations designate as authority a definite parliamentary manual, a student learning rules of order from a text which conforms to no one generally-used manual, is apt to be confused later on by the divergence. It is to be noted that the most authoritative, recent texts, such as those by J. Walter Reeves and Hall-Sturgis, have been based throughout on *Robert's.* It is to be regretted, therefore, that the author of this work did not present a true revision, correcting minor errors of his earlier work, and in general, following the current text-book tendency of conforming to the most widely accepted authority, *Robert's Rules of Order.*

ARLEIGH B. WILLIAMSON, *New York University*

In a Word. By MARGARET S. ERNST. Drawings by JAMES THURBER. New York: Alfred A. Knopf, 1939; pp. 251. $2.50.

This three-quarters-serious, one-quarter-playful book is an informative and amusing popularization of the etymology and semasiology of some 250 common English words, and a better-written book than the same author's *Words: English Roots and How They Grow,* reviewed in this journal in October, 1938. Contemporaries mentioned include Donald Duck, Ferdinand the Bull, Tom Mooney, Popeye, Arthur Kober, the C.I.O. It is awkward that most of the 63 drawings appear, unpredictably, anywhere from two to ten pages *after* the discussions that they illustrate so appositely. (Reviewed by A. L. Hench in *American Speech,* April, 1940.)

HAROLD WENTWORTH, *West Virginia University*

Art and Craft of Play Production. By BARNARD HEWITT. Chicago: J. B. Lippincott Company, 1940; pp. xii + 388; illustrated. $2.90.

Mr. Hewitt has written an excellent introductory textbook for the college undergraduate. Assuming that the student should not be plunged into the details of stage business, clout nails, elipsoidal reflectors, and dyes until he is acquainted with the theatre and its fundamental principles and conditions, the author has organized the background for all the particular processes. As he is not one of the Messiahs who think that they alone know the what and why of production, he has given the book a broad base of many sources.

That broad base is the greatest strength of the book. Mr. Hewitt makes the assumption that there are many kinds of plays and hence the student should know many different approaches. An important innovation is the chapter on play analysis in which concepts of the types and structure of drama from Aristotle to John Howard Lawson are discussed and applied to the problems of production. The chapter on acting, for instance, makes use of the major contributions of Stanislavski but shows how those concepts should be modified and supplemented for certain types of plays. A welcome innovation is the chapter on producing historical types of plays. Mr. Hewitt analyzes the theatrical background of Greek, Roman, and Elizabethan plays, Moliere, seventeenth and eighteenth century comedies, and nineteenth century melodramas, to find suggestions for revivals. Since such material is scarce and not organized, this chapter will be useful to all directors as well as to the beginning student. As the first synthesis of modern knowledge and ideas presented in brief and clear form for the beginning undergraduate, the book is remarkably successful. The illustrations are excellent.

There are a few places where some teachers will want to supplement the text. The treatment of attention is not so simple and practical as Dolman's or so full as Alexander Dean's. Mr. Hewitt undervalues mood and has little to say about it and nothing to say about rhythm. Many teachers will want to bring up both subjects, in spite of the difficulty of achieving exact definition.

The greatest shortcoming of the book is that it does not go far enough in its basic concepts of kinds and styles of plays. But its shortcomings here are the shortcomings of all of us. In the last two decades we have achieved marvels in giving our students practical experience, but little in reorganizing our basic principles. For instance, the traditional literary discussion of farce here tells the

theatre student little of what he wants to know. The teacher can select a few useful ideas from Feibleman's *In Praise of Comedy,* which has appeared since this book was written, but nowhere can he find an adequate study.

Again, the concept of representation versus presentation, advanced two decades ago by Cheney, Bakshy, and others, is not very adequate today. Under presentational drama are lumped together all plays before realism and all the new developments from expressionism to the conventions of *Our Town.* If realism is only one of twenty (or a hundred) styles of drama, it ought to be as useful to distinguish the other nineteen from each other as to distinguish them from the twentieth. Instead of declaring that the theatres of Moliere and Congreve had no illusion, it would be more accurate and more useful to analyze how their conventions of illusion differed from ours and from those of other periods.

Our college training has long been one-sided in its over-emphasis on practice. This summary of general principles should do much to bring up our lagging knowledge of theory, and should lay the basis for a much more rounded development of the science of the theatre.

GEORGE R. KERNODLE, *Western Reserve University*

How to Increase Reading Ability: A Guide to Diagnostic and Remedial Methods. By ALBERT J. HARRIS. New York: Longmans, Green and Company, 1940; pp. xix + 403. $3.00.

This volume deals in a very practical way with reading and its disorders. It develops progressively from the introductory chapter on the significance of reading disabilities to its final chapters on organizing the school for better reading and individualizing reading in the classroom. Among its unusually valuable offerings is a chapter on materials for remedial reading and an appendix consisting of a graded list of books for supplementary reading which, taken together with the annotated list of tests mentioned throughout the text, form a very usable source of reference for anyone wishing to set up a remedial program.

Following the statement of his problem the author selects "How the Normal Child Learn to Read" (Chap. II), as his starting point. From here he passes to the consideration of reading readiness (Chap. III), and to the diagnosis of silent and oral reading (Chaps. IV and V, respectively). In each of these chapters tests, methods, and procedures are clearly described and fairly evaluated.

The causes of reading difficulties are well presented in Chapter VI under the sub-headings: intelligence and reading disability; vision; hearing; other physical conditions; hand and eye dominance; the school record; arithmetic, spelling and handwriting; and personality and home background.

In Chapter VII the author outlines the general organization of remedial work on the basis of the following principles: 1. Basing remedial instruction on diagnosis. 2. Starting from what the pupil knows. 3. Selecting appropriate material. 4. Arousing motivation. 5. Sustaining interest and effort, and 6. Enlisting the cooperation of the family.

Specific methods of reading improvement are given in detail in Chapter IX, How to Improve Word Recognition; Chapter X, How to Improve Com-

prehension, Fluency and Speed, and Chapter XI, Teaching Reading to Specially Handicapped Children. A wealth of information from both clinic and classroom is assembled in these well documented chapters.

As a "book of knowledge" for the classroom teacher, a text book for teachers in training and a reference book for the specialist this volume is deserving of the label—MUST.

FREDERICK W. BROWN, *Garden City, New York*

The Mechanism of the Human Voice. By ROBERT CURRY, with a foreword by DOUGLAS GUTHRIE. New York—Toronto (printed in Great Britain): Longmans, Green & Co., 1940; pp. ix + 205.

This is a most thorough, interesting, and clearly composed scholarly work by a teacher who has concentrated in his training successively on English, education, phonetics, physics, psychology, anatomy, physiology, and laryngology —a work which should be useful to all teachers of speech, and all majors and graduate students in speech. Combining the most authoritative and recent scientific material on the anatomy, physiology, acoustics, and psychology of vocalization, normal and abnormal, it is the most thoroughly comprehensive and scientifically up-to-date work of its kind extant. Advancing no personal theory or methods, the writer's purpose is solely that of recording, of synthesizing what can be scientifically accepted about voice and speech, thereby making available a vast amount of material in correlated form. "This book," says the author, "is designed not so much to supplant the available sources of information, whether in anatomy, physiology, phonetics, psychology, singing, etc., but to amplify and correlate these in the very aspects which are less adequately treated" (p. vii). With purposed avoidance of minor details, and "with indications of sources in which the interested student may find more extensive discussion" (p. vii), the work may well serve as a guide to more general study.

The Nature of Voice, The Anatomy of the Vocal Organs, The Acoustics of Voice, The Physiology of Phonation, The Mechanism of Speech, The Singing Voice, Voice and Hearing, The Experimental Study of Voice, Disorders of Voice and Speech, Voice and Personality, Bibliography and References constitute the divisions of discussion. Each part is treated thoroughly, accurately, and understandably. A most valuable treatise in the fields of speaking and singing!

ARLEIGH B. WILLIAMSON, *New York University*

The Language of Gesture. By MACDONALD CRITCHLEY. London: Edwin Arnold & Co., (New York: Longmans, Green) 1939; pp. 128. $1.75.

The preface to this book describes the work as the begetting of a "busy idleness." Much in the book reflects the attitude of mind of the scholar who, after hours, lets his interests lead him about by the nose. Only one chapter, "The Neurology of Gesture," has real bread-and-butter significance; but, for one who would require all books to be practical, this one chapter would easily redeem the entire work. The speech diagnostician will find much meat in this chapter to help him in the understanding of linguistic disorders. The remaining chapters are delightfully interesting essays bringing to the reader from hither and yon much lore about gestures, pantomime, facial signals, and conscious and unconscious

visible codes of all sorts, from many lands and for many purposes. More, perhaps, than any other nonpractical subject, the author has stressed the significance of gesture in illumining the speculations about the origins of speech. The reviewer, after reading this book, feels like standing out upon Parnassus' peak and signaling, in all the codes of the world, his joy that the scholar Critchley should use his moments of idleness so admirably.

ROBERT WEST, *University of Wisconsin*

The World's Greatest Debate. Edited by GLENN CLARK. St. Paul, Minn. Macalester Park Publishing Co., 1940; pp. viii + 214. $2.75.

A good idea is a start, but does not of itself constitute a good book. Clark had a good idea: namely, he "discovered that the great debates between Madison and Henry over the adoption of the Constitution, of Webster and Hayne over the Western Lands, and of Lincoln and Douglas over Squatter Sovereignty were *not three* separate debates separated by seventy years as was commonly supposed but were in reality one Great Debate that might have occurred on one platform in one evening."

It must surprise most American historians to be informed of their ignorance that the general topic of these discussions was the common theme of states rights. But at least Clark dramatized the fact by not only bringing the speeches together in his volume, but by tying them together with the device of having a chairman (Henry Clay) introduce each speaker, and presenting them in affirmative and negative teams, with rebuttals and a critic's decision (by Glenn Clark). So far, good. Pen and ink drawings of the orators, end plates showing them all together, and brief verbal descriptions of their speaking manners also help in dramatizing the contest. But when this is said, one remains with the wish that the author had been better guided in the execution of his task.

Item, the speeches are abridged, without any notice of this fact to the reader. Item, their structure is recommended for study, yet whole sections are omitted, thus leaving awkward structural weaknesses. Item, the generous supply of marginal notations is utterly unsystematic, resembling the cursory comments of a rather sleepy teacher, who feels it desirable to say something at intervals as the lesson proceeds, but does not quite know what to say. Item, in examining the concluding pages on debating technique (included to encourage use of the book in argumentation classes) it is well to remember that Mr. Clark's profession is the ministry.

In sum, the idea is excellent and the book may some day be revised.

ROBERT T. OLIVER, *Bucknell University*

Public Speaking for Technical Men. By S. MARION TUCKER. New York: McGraw-Hill Book Company, Inc., 1939; pp. xvi + 397. $3.00.

This book is not the first textbook in fundamentals *adaptable* to the engineering student; since a good speech by an engineer is still a good speech, he will benefit from study of any of its predecessors. Its real contribution lies in its title: it is the first specifically *adapted* to the technical student. We have been too prone to assign to the engineer an arbitrary position among the Philistines, to assume, because he deals with machines rather than men, that mastering a cultural tool will be difficult, and prone to dismiss his lack of

vigor in communication as chronic imperfection rather than challenging summons. Tucker has done a real service for the engineer in that he has catered to him, has dedicated a book to him. The psychological effect of singling out for special treatment is a salutary one.

The chief problem posed by this book is one of method. Its style is narrative and dramatic rather than expository; it unfolds a story by sitting down for a chat with the student. This has two merits. (1) It embodies a style which the technical student may profitably emulate; it is colloquial, unrhetorical. The chief fault in the average engineering student's speech at the beginning of a course is that it is dull, lifeless, machinelike. That this informal way of writing will inspire in him a similar way of speaking can be doubted; but at least it illuminates his objective. It talks to him; perhaps he will talk back. (2) It is its own excuse for reading. Since crowded engineering curricula normally provide for only one course in speech, since the student who comes to learn to speak wants to speak as often as possible, since classes are usually large, class time must be devoted almost solely to actual performance and criticism if progress is to be achieved; the textbook then becomes largely a tool to be explored outside the class. When we consider that this book can compete for attention with the *Saturday Evening Post* and *Reader's Digest*, we hail its unacademic style.

Yet this style has an inherent weakness, precisely because it is unlike that of the student's other books. To comprehend it he must master a new technique of study. If he is merely to read this book, it will suffice; but to accelerate proficiency in speech he must study it. The style, in spite of paragraph summaries at the ends of chapters, impedes that study. The author disarmingly submits in his introduction that his material is deliberately disorganized; this is no answer to the engineer, who is taught that organization in writing and speaking is a virtue. The author disarmingly submits that it is repetitious; this is no answer to the engineer, who is taught that repetition, in a business letter or a report, is the deadliest of sins. His whole training and experience will lead him to judge—though erroneously—that this book is specious. The approach of—purely for example—Monroe's *Principles and Types of Speech* is a sounder method. The formula method of the motivated sequence is what the engineer most easily grasps; public speaking must be taught him in mathematical rather than novelistic terms. It is both possible and preferable to achieve an informal, enlivening style within the framework of lucid exposition.

This book is a fundamentals text for technical men. Although attention is given to use of blackboard, slides, exhibits, mimeographed material, and to reading quoted material, although more than usual space is devoted to expository devices without any lessening of accent on persuasion, although there is an admirably consistent emphasis on the audience, there is no treatment of the interview or of group discussion or of telephone speaking, which to the engineer may be more important than either platform or radio speaking. This book unfortunately does not do for engineering speaking what Sandford and Yeager did for business speaking.

It will—and should—do well as a trade book; as a matter of fact, practicing engineers ought to be browbeaten into buying it. University students, however, should be advised to read it before or after, rather than during, their course.

J. CALVIN CALLAGHAN, *Lehigh University*

Education on the Air. Tenth Yearbook of the Institute for Education by Radio. Edited by JOSEPHINE H. MACLATCHY. Columbus: Ohio State University, 1939; pp. ix + 436. $3.00.

In this volume one is able to study the reports and discussion which took place during the 1939 meeting at Ohio State University. Many well-known names in commercial and educational radio are represented in this year's book. The opening chapter presents a lively and stimulating discussion by members of the University of Chicago Round Table on the subject "Radio in a Democracy." The audience participation period following the round table discussion is also reported, and offers some valuable information as to the actual preparation of this well-known broadcast.

Discussions on the presentation of controversial issues brings to light not only the problems of the commercial stations in this regard but also those of the educational broadcaster. Of special value to the teachers of radio however are the accounts of the sessions dealing with adult education by radio, and more specifically, general radio education. In the former, broadcasting techniques, such as the talk, drama, interview, and round table, and their effect on the radio audience, are found, and in the latter, one is able to obtain from the leading teachers of radio speaking their answers to the question of what should be taught in a radio speech course.

Other subjects covered include agricultural broadcasts, research in education by radio, school broadcasts, with an actual demonstration of the utilization of a classroom broadcast, music broadcasts, the use of recordings in the classroom, and lastly, the listing of the award winners in the Third Annual Exhibition of Recordings, with some excerpts from the scripts of the winning programs.

All in all, the yearbook is always a stimulating contribution to the literature on radio. The many opinions presented, the information about what is actually being done, the enthusiasm of these men and women in their belief that radio is a vital force, make this book more than just a report.

DELWIN B. DUSENBURY, *University of Maine*

Aeschylus, The Creator of Tragedy. By GILBERT MURRAY. New York: Oxford University Press, 1939; pp. 220.

Aeschylus, the first of three Greek writers of tragedy whose plays have survived, often seems in available translations the most obscure, the farthest removed from the world in which we live. This volume by a man who has loved and studied Aeschylus since he was an undergraduate is therefore especially welcome. The love and the study have combined with Gilbert Murray's often demonstrated literary powers of expression to produce a book which no student of the theatre can afford to miss.

Professor Murray believes that Aeschylus was the creator of tragedy, in the sense that he was the first to raise to grandeur in the dramatic form the often trivial subjects of myth and fable, that he was the first to create heroes, the first to intensify the conflicts and to make them the bearers of eternal issues. He sees Aeschylus as a bold experimenter in the technique of production, who eventually discarded the spectacular appeal for the more severe technique which we associate with Sophocles. Lastly, he sees Aeschylus not only as a poet and

dramatist, but as an impassioned thinker, whose thoughts are neither ancient nor modern but of all time.

The chapter on Aeschylus' stage technique and the chapter on the *Oresteia* will perhaps prove the most immediately useful, but the entire book should be not merely useful but inspiring. B.H.

Your Speech, Sixth Grade I, II; Seventh Grade I; Eighth Grade I. By DAVID POWERS and SUZANNE MARTIN. New York: Pitman Publishing Corporation, 1940; pp. 192, 202, 168, 168. $.75 each.

Four of this projected series of six texts for the sixth, seventh, and eighth grades, with a teacher's manual containing model lessons and term plans, designed for the untrained teacher, have now been completed. Each book is logically divided into five sections of projects, under the headings *words, diction, voice, pronunciation,* and *social skill,* one project for each day for a five to thirty minute period. This terminology may be somewhat misleading: the lesson on *words* aims to interest the student in words as a means of expression, and the lesson on *diction* is concerned with the production of sounds. Usage of some speech teachers to the contrary notwithstanding, *Webster's Dictionary* still defines diction as "the choice of words to express ideas."

More serious, in view of the generally accepted division of speech into language, voice, and action, is the relative lack of attention given to the third of these elements. Of the five sections, three are devoted to the study of language, one to voice, and one to actual participation in speaking situations. Instruction regarding action appears only unexpectedly and at random, for instance, the discussion of posture in relation to voice, and of pantomime under social skill.

In the sections entitled *Your Social Skill* the authors have aimed to present activities selected from the student's everyday speech situations, and they have largely succeeded. Book One for the sixth grade covers conversation, including apologizing, congratulating, asking and answering questions, and greetings; telephone conversation, speeches of courtesy; and the short talk. Such an excellent start creates a desire for more, but Book Two instead of proceeding on this practical line enters into a discussion of rhythm (oral interpretation), choral speaking, and acting, too sketchy to be of much use either to the student or to the teacher with little or no speech pedagogy. Book One for the seventh grade includes introductions, conversation, your everyday speech, the announcement, the welcome, and the response. Book One for the eighth grade contains *your clubs* (parliamentary procedure), group discussion, the public talk, and interviews. Books One for the sixth and eighth grades seem to me the most successful; if students could use these two books together, they would receive a year's practice in activities essential to the development of good speech for everyday situations.

In spite of the defects which have been noted above, these texts are definitely a progressive step in the development of a speech program for the normal child in the elementary school. Both material and style will appeal to boys and girls. The underlying philosophy is sound. The texts are carefully organized, and should be even more helpful to trained than to untrained teachers of speech.

MEREL R. PARKS, *Public Schools, Detroit, Michigan*

Interpretation of the Printed Page. By S. H. CLARK, revised by MAUD MAY BABCOCK. New York: Prentice-Hall, Inc., 1940; pp. 402. $2.00.

Here is a book which has held a place of importance in the field of Interpretation over a period of years, one that will be welcomed in its new and attractive dress by all who knew Professor S. H. Clark of the University of Chicago. These recognized his leadership and principles as sound and there are many of his students all over the country, who are exemplifying those principles today. Professor Clark was among the last of a great line who not only could talk about, and teach about it, but who could and did exemplify the great Art of Interpretation from the Public Platform. He is remembered from north to south and from east to west for his readings of Classic Literature, notably of Shakespeare and of the Bible.

It is altogether fitting that his book *Interpretation of the Printed Page* should return to our class-rooms revised, revivified, and brought up to date. This has been accomplished by a teacher of long standing and importance in the field of speech, especially interpretative speech, a warm personal friend of Mr. Clark's, a past president of N.A.T.S.

While, as Miss Babcock says, "Not a page that has not been revised and enlarged," and while many pages of exercises, selections, examples and suggestions have been added, the book still retains, in the main, the full force and scope of Professor Clark's plans, chapter headings and ideals for the teaching of Interpretation. Wisely Miss Babcock has included the preface and introduction to Mr. Clark's first edition as well as his "Suggestions to Teachers." These all contains words of direct wisdom and advice to which we may well give as careful attention today as when they were first written.

Aside from the additions already mentioned there are notable additions in a foreword and a chapter on pronunciation by Professor Joseph Smith, Chairman of the department of Speech at the University of Utah. Professor Smith's work with Daniel Jones lends authority to his discussion of pronunciation. As indicated, other chapters still include Professor Clark's discussions of Grouping, Punctuation, (which I have always considered one of the best we have ever had) and his chapters on Denotation, Connotation and Analysis.

But when all is said, it is to Professor Babcock the book owes its fine renewed usefulness. Believing in the field of Interpretation, teaching in it, exemplifying its power in her own public readings, heading the Department of Speech at the University of Utah for many years, author of several texts, this revision is a labor of love in the best sense. It is evidenced in a desire to serve the field in which she has worked long and actively by bringing this text back into use. In so doing she has expressed a sincere regard for the precepts of a great fellow-teacher, interpreter, and personal friend. She has done both herself and Professor Clark credit. Teachers of Interpretation will profit by a consideration of the sound approaches to the understanding of literature as set forth in the *Interpretation of the Printed Page.*

GERTRUDE E. JOHNSON, *University of Wisconsin*

Effective Speaking for Every Occasion. By WILLARD HAYES YEAGER. New York: Prentice-Hall, 1940; pp. viii + 444. $2.60.

"This book," the author says in his preface, "is intended to meet the needs

of those who require a more advanced treatment of the subject than is contained in elementary texts. . . ." The first three chapters, however, are not particularly advanced in treatment, as their titles clearly indicate: "Beginning Principles of Effective Speaking," "Audience Interest and Effective Speech Delivery." Perhaps the author thought that some review was necessary even for advanced students.

After the first three chapters the book is a text in forms of public address, each chapter headed "how to" in this fashion: "How to Make Speeches of Praise and Blame," "How to Make Speeches of Response and Farewell," etc. Each type is illustrated and explained, and to the extent that the student is dealing with speeches having conventional forms the work may be said to be more advanced. Some of the advice on the preparation of these speeches is excellent, and all is practical, though none of it seems especially profound. There are, for example, seventeen suggestions on the preparation of speeches of introduction, of which three may be regarded as typical: "Don't forget that you are not the main speaker;" "Don't hurry; rise and walk slowly out in front of your audience. . . ."; and "Avoid trite statements, such as 'We are to have the pleasure of hearing. . . .'"

The speeches reprinted are, with a few exceptions, contemporary. The Nineteenth Century is represented only by Lincoln, Ingersoll, and Depew. Thomas E. Dewey, Franklin D. Roosevelt, and Dorothy Thompson, bring the volume right down to date. In the opinion of this reviewer the selection of speeches is very good indeed; almost all are interesting, significant, and short. Most notable, perhaps, is the fact that Professor Yeager has found some recent speeches of entertainment that are really funny. The speeches and the advice on preparation are brought together very well. The sources of the texts used are always given.

Those teachers of speech who have courses in forms of public address will want to consider this book as a text; others may well want to use it as collateral reading; and it is worth any teacher's owning both for its practical suggestions and for the speeches it reprints.

DAYTON D. MCKEAN, *Dartmouth College*

Building Your Vocabulary. By JOHN G. GILMARTIN. New York: Prentice-Hall, 1939; pp. v–ix + 281. $1.12.

This book appears designed for use not only in the schools and colleges, but also in the home and the office, where self-help volumes are always to be found. There are seven sections to the work: "Gilmartin's Sixty Snags in Pronunciation," "171 Vocabulary Builders," "Figurative Expressions," "Some Spelling Rules," "Prefixes and Suffixes," "Sixty-Eight Vocabulary Quizzes," and "Index to Words."

Of these divisions, the largest and most important is the second, which occupies almost two hundred of the book's pages. Here the author groups words often confused, words for vocabulary, related words, "meaningful expressions," synonyms, adjectives, etc. For purposes of illustrating pronunciation the writer does not use either dictionary symbols or phonetic signs; instead, as with the word "virile" (p. 22), he indicates that "This word may be pronounced *veer'il* or *vye'rl.*" But a quick glance at Webster's *Collegiate Dictionary* reveals that

the first or preferred pronunciation is *vir'il*; the sound of the first vowel seems clearly not "ee."

But, this aside, the book has attractive qualities, including nineteen "Self-Check" quizzes. It is not something to be read at one sitting, but rather to be pored over in the study. For the person who wishes to augment his vocabulary, this volume will no doubt prove useful.

THEODORE G. EHRSAM, *New York University*

Tested Public Speaking. By ELMER WHEELER. New York: Prentice-Hall, 1939; pp. vii–x + 173. $2.00.

Among the host of books descended from a famous mail-order brand of hard-hitting public speaking, this must be counted one, possibly one of the more important. Vocabulary, approach, technique—all have been used before in other volumes proceeding from the same school.

Here we have not, however, "ten easy lessons," but rather 4 "Wheelerpoints for Public Speaking:" "1) Pick the sizzle; 2) Let the audience sniff the sizzle; 3) Serve the steak the way they want it; 4) Remember the dessert."

The student is advised (p. 18) to "say your speech over and over again to yourself until you are sure you have the words memorized and until you are sure of the way you intend to coordinate your facial expressions and gesture with the words." He is further instructed (p. 10) to give the "true facts" in his speaking.

The book seems not adapted to use in the college classroom, for which it was, likely enough, not intended anyway. But this reviewer does recommend that each teacher of speech read at least two chapters: "Don't Apologize for Giving a Speech," and "Your Speech Begins the Moment You Reach the Platform." These will prove of value to the teacher.

THEODORE G. EHRSAM, *New York University*

How to Overcome Stammering. By MABEL F. GIFFORD. New York: Prentice-Hall, 1940; pp. XII + 169. $2.45.

How to Overcome Stammering is a book intended for the stammerer. In this book Mrs. Gifford presents the principles and practices which the author believes are fundamental in the correction of stammering. The author does not pretend to be saying anything which she has not already said in an earlier book, *Correcting Nervous Speech Disorders* (Prentice-Hall, 1939). This time, however, Mrs. Gifford is addressing the stammerer, and does so in a direct and easily flowing style. If it were possible for stammerers to help themselves through the use of a book, *How to Overcome Stammering* might be worth the stammerer's consideration.

JON EISENSON, *Brooklyn College*

Sophocles, Poet and Dramatist. By WILLIAM NICKERSON BATES. Philadelphia: University of Pennsylvania Press, 1940; pp. xiii + 291. $3.50.

This is an extensive study of the life and works of Sophocles. After a chapter on the life of the dramatist, Professor Bates analyzes in general Sophocles' dramatic art under such headings as *Plot, Character, Irony, The Supernatural, Horror, Humor, Stage Devices, Style, The Chorus.* This chapter and a much longer one, in which each of the extant tragedies is analyzed in

detail, present in a clear and orderly fashion a great deal of information useful to the ordinary student of the theatre. The chapter on the satyr plays and the chapter on the lost plays should interest the specialist in Greek theatre.

Professor Bates' style is what is sometimes called "scholarly," that is, entirely without distinction. Moreover, he betrays an odd sort of academic blindness in constantly measuring Sophocles' greatness by the canons of Aristotle, when these canons were obviously derived largely from Sophocles' plays.

However, if the book is unexciting, it is carefully organized and obviously thorough.

B.H.

The Invasion from Mars. By HADLEY CANTRIL, with the assistance of HAZEL GAUDET and HERTA HERZOG. Princeton, New Jersey: Princeton University Press, 1940; pp. xv + 228. $2.50.

Although *The Invasion from Mars* is of chief interest to those in the field of social psychology, it does offer valuable information to those in the field of radio, in that it present the background and critical analysis of the result of effectively realistic radio drama—Orson Welles' production "The War of the Worlds" adapted from H. G. Wells' novel. The first chapter presents the complete script of the drama so that the student of radio may be able to read and analyze the drama itself. Through the next nine chapters, Cantrill presents an audience analysis of 135 fairly representative cases out of the estimated 600,000 listeners who heard the broadcast. As is evident, the very small proportion of the audience studied is not sufficient to draw too positive a conclusion, but a comprehensive analysis is made of the listeners according to age, sex, regional differences, education, religion, personality, and economic status. The correlation of these factors with the reaction to the broadcast presents a new understanding of the radio audience. The study does present information as to what type of work the Princeton University Project will carry on under the Rockefeller Foundation grant which it received in 1937. The broadcast fortunately occurred at such a moment as to enable this special survey to be made of it, under the general purpose of the project—"the role played by radio for different groups of listeners in the United States." In contrast to the Princeton survey of the broadcast, the study made by the Columbia Broadcasting System at the same time, is included.

Despite the occasional use of the terminology of psychology, with insufficient definition, the amusing anecdotes, case histories, and statistical tables make the book interesting reading. Although subtitled "a study in the psychology of panic," to the teacher of radio it is further evidence of the tremendous influence of radio drama, and offers insight into the effectiveness of a well-written and realistically produced radio drama.

DELWIN B. DUSENBURY, *University of Maine*

Filibustering in the Senate. By FRANKLIN L. BURDETTE. Princeton, N.J.: Princeton University Press, 1940; pp. ix + 252. $2.50.

This book is interesting, useful, and attractive. It bridges one of the many gaps in the history of American oratory, and as such will be welcomed by speech men everywhere. The book has been highly and deservedly commended

by the Trade Book Clinic of the American Institute of Arts for its attractive appearance.

In the words of the author: "The chapters of this book are intended to present the story of Senate filibustering; to discuss the parliamentary devices utilized for restraint of the practice; and to survey the arguments both for and against the Senatorial privilege of virtually unlimited debate. . . ." This purpose has been strictly adhered to, and adequately if not exhaustively accomplished.

The history of filibustering is a succession of dramatic incidents which make interesting reading. Robert M. LaFollette, Sr., established the record for length of continuous occupancy of the Senate floor in 1908, when he filibustered for more than eighteen hours against the Aldrich-Vreeland Currency bill. However, outside of the Senate, in the same year, E. G. Senter filibustered in the Texas Senate for twenty-nine consecutive hours. Another feat surpassing La-Follette's was the fifteen and one-half hour filibuster by Huey Long, in June, 1935, for Huey was not relieved by quorum calls and roll-call votes, as La-Follette had been thirty-two times.

The 1917 filibuster by "a little group of willful men" is one of the most famous. Another was the successful filibuster against the "Force Bill," designed to prevent disqualification of negro voters, in 1890–91. Another was the successful one-man filibuster by "Pitchfork Ben" Tillman on the night of March 3, 1903. Many more are described in detail. The chapter on recent Senate filibustering is appropriately headed "Turmoil."

Many remedies for filibustering have been sought, but actual cloture has been employed only four times in the history of the Senate. "Prior to 1917 no rule had ever existed to limit the flow of Senatorial eloquence. . . ." The period of 1880–1905 was the heyday of the filibuster. After that it gradually lost its effectiveness, through the development of parliamentary defense measures. A notable one was the invention of the "legislative day." Senatorial rules provide that no member may speak twice in the same day on any measure without securing unanimous consent. This was a simple provision until, by interpretation, a *legislative* day frequently stretched over several weeks.

This is a useful book for students of American oratory, debate, and parliamentary practice. It can also be warmly recommended to general readers. The same field will doubtless some day be more exhaustively covered, but probably not more interestingly.

ROBERT T. OLIVER, *Bucknell University*

Elizabethan Revenge Tragedy. By FREDSON THAYER BOWERS. Princeton: Princeton University Press, 1940; pp. viii + 288. $3.00.

"The firm object of Elizabethan tragedy," writes Mr. Bowers, "was enacting not only of poetic but, more important, of divine justice." Since this was true of Elizabethan tragedy in general, it is natural that the *revenge* tragedy should be a dominant type during that period. Mr. Bowers, who is in the English Department at the University of Virginia, has made a thorough and apparently very sound investigation of the tragedy of revenge in England from 1587 to 1642. The result, this book, is more readable and more enlightening than most similar undertakings.

After surveying the various motives for revenge—anger, jealousy, pride and

ambition, envy—and after explaining the reasons why private revenge was tolerated in life and on the stage, the book proceeds to a discussion of the background of the revenge plot. Here we are told that the Greek and Roman drama (particularly Seneca), the Italian Renaissance drama, and the Italian *novelle* are the chief sources from which the Elizabethan revenge tragedy sprang. These earlier literary works are also partly responsible for the English audience's acceptance of the tragedy of revenge: theatre-goers had long been accustomed to the vengeance plot.

The bulk of Mr. Bowers' study is devoted to an analysis and comparison of about fifty important and typical Elizabethan revenge tragedies, including *The Spanish Tragedy, The Jew of Malta, The Aetheist's Tragedy,* and *The Tragedy of Tiberius.* The Hamlet plot is, of course, carefully considered, although the Shakespeare version is only incidentally treated.

In spite of the intentional slighting of *Hamlet,* Mr. Bowers' book will be of some value to the student and producer of Shakespeare's play because of the comprehensive treatment of all aspects of revenge in drama. The practical theatre-worker as well as the historian will be pleased by the emphasis which Mr. Bowers gives to the influence of the audience. This author, unlike many who write such books as this, seems to be aware of the fact that the plays he is considering were intended for theatrical production, were actually presented before a paying audience, and were thoroughly enjoyed by that audience. Whatever the reader's interest in literature or in the theatre, *Elizabethan Revenge Tragedy* will command his respect by its scholarly attainment and will hold his interest, for the most part, by its pleasing style.

LELAND SCHUBERT, *Madison College*

Rhode Island Speaks, and *Rhode Island High School Model Congress.* Bristol, R.I.: Rhode Island Speech Association, Monographs No. 1 and 2, 1940.

These brief reports should interest all educators who are working, like Dr. Frederick Van D. Martin and his Rhode Island associates, for a coordinated state-wide speech program. It is to be hoped that transcriptions will be made of the next high school model congress this December, and that those of us who would like to study the plan in action may have copies.

MILO WOOD, *College of the City of New York*

Make Yourself a Better Speaker. By E. C. BUEHLER. New York: The Ronald Press Company, 1940; pp. xii + 250. $2.50.

Written in the manner of Richard C. Borden's *Public Speaking—As Listeners Like It* and Elmer Wheeler's *Tested Sentences That Sell* and *Tested Public Speaking,* Professor Buehler places himself in the role of super-salesman of public speaking instruction. The book contains nineteen chapters written in a style which enjoys considerable current popularity in the field of speech in adult education. The title of Chapter 4, "The Speaker is First and Always a Salesman," indicates the character of the whole.

In Chapter 6, "I'm Scared to Death," the following directions for overcoming stage-fright are given: "don't be a quitter," "know your stuff," "take it easy," "use a self-starter," "grasp that helping hand," "get your body into the game," "let the welkin ring," "keep in your own alley," "get your hands on

something," and "get some fun out of it." Chapters 7 to 12 deal with the author's five dimensions of speech—ideas, form, words, projection, and human relations. In his discussion of "The Dimension of Form," Professor Buehler develops speech structure under four steps: (1) meet your audience, (2) open your show case (3) make your demonstration, and (4) point the way. "The Ten Commandments of the Speaker," which are discussed in Chapter 17, are: "thou shalt not worship other gods," "thou shalt speak from thine own heart," "thou shalt not apologize," "thou shalt not be commonplace or ordinary in thy manner," "thou shalt not kill time in expressing thy thoughts," "thou shalt not be personal or warlike," "thou shalt drink from the cup of joy and inner pleasure," "thou shalt not flaunt thyself or seem puffed up," "thou shalt not be an exhibitionist," and "thou shalt not steal."

For business and professional men and women and for college students, who are untrained in public speaking, this book may serve as a brief introduction to the subject. So intent was the author on presenting the subject in "a simplified and attractive manner," however, that the book might be called, "Public Speaking Made Easy." Almost too easy, one might add! The most serious criticism which may be made of the book is that, in many places, it lacks specificity. General directions, of course, are helpful, but the average person needs specific directions for the preparation of his speeches. This lack is particularly apparent in the chapters on the dimensions of ideas, form, and words. For instance, nowhere will the reader find specific directions for the arrangement of his ideas; although the extempore method is recommended, there are no directions for the preparation of speech outlines and, of course, no model outline. Some attention is given to introductions and conclusions, but there is little attention given to discussions or bodies. This and other lacks lead this reviewer to suspect, therefore, that most business and professional men and women and most college students need more help than this book appears to give them.

W. HAYES YEAGER, *The George Washington University*

Children and the Theater. By CAROLINE E. FISHER and HAZEL GLAISTER ROBERTSON. California: Stanford University Press, 1940. pp. XIII + 191. $3.00.

Here is another interesting volume for the growing library of the children's theater. This one devotes its discussion to child participation as player and producer in a municipally supported children's theater.

The authors of the book, Miss Fisher and Mrs. Robertson, have been leading spirits in the Palo Alto Children's Theater, which was organized in 1932, Mrs. Robertson as founder and director, Miss Fisher as her assistant. The emphasis in this theater, which is subsidized by the city of Palo Alto, is placed upon the social, ethical, aesthetic, and entertainment values of the experience of producing plays. One of the most interesting chapters in the book is that which describes the Palo Alto project as a practical experiment in the field of children's community theater.

Written in four parts, the book concerns itself first with the children's theater as an opportunity for educators. In this section are chapters dealing with the children's theater as it meets the demands of modern education, the needs of the modern child, and the challenge of social problems.

Part two describes the organization of several types of children's theaters;

the third and final section deals with the children's theater in action. This part tells of the actual staging of a play from selection to performance. A very carefully worked out Appendix by Edith W. Ramsted gives much specific information concerning costume, lighting, make-up, acting, directing, and many other phases of play production.

Almost every aspect of a children's theater is treated in the course of the book except concrete references to the plays themselves. The authors' wide experience qualifies them to be of much assistance in suggesting good material to inexperienced directors, and one could wish that they had done so. The book, however, is thoroughly worth careful study from the well written Foreword by Elizabeth Lee Buckingham to the very end of the Appendix. And the charming photographs of settings which have been used in the Palo Alto Children's Theater give the volume a most attractive appearance.

WINIFRED WARD, *Northwestern University*

A Speech Teacher's Manual. By FLORENCE HENDERSON. Honolulu, T.H.: University of Hawaii Book Store, 1940; pp. v + 111; mimeographed.

Many splendid books for special use on the frontiers where American speech must meet foreign invasions have come in the past from the European front, New York City, but recently we have been receiving texts from the Asiatic outpost, the Territory of Hawaii. *A Speech Teacher's Manual* is an excellent example of these books from the Pacific frontier. Between the mountains we are primarily concerned with combating the speech of the Tobacco Roads which run through all states; on the frontiers the problem of foreign lingoes is added. The special nature of this problem varies with the frontier. The New York city teacher meets European languages; the Hawaiian teacher meets Asiatic languages. Each must take different measures against the invaders. Dr. Henderson has drawn a meticulously detailed picture of what the Asiatic must do to "talk like an American."

In areas where Asiatic speech must be counteracted, this book should prove invaluable. Outside such areas its usefulness must be merely academic, except for the actor or interpreter attempting to learn an authentic Asiatic accent. By reversing the teachings of the manual, he can find detailed information on how the untrained Japanese, for instance, would speak English: his rhythm pattern, inflections, syllabic stresses, and his many lapses from the phonetics of English consonants, vowels, diphthongs, and their combinations.

This is a good book, worthy of a better dress than the mimeographing which now clothes it.

ROBERT WEST, *University of Wisconsin*

Edmund Burke and His Literary Friends. By DONALD CROSS BRYANT. St. Louis: Washington University Studies—New Series. Language and Literature—No. 9. 1939; pp. xii + 323. $2.75.

At the end of the introductory chapter of *Edmund Burke and His Literary Friends,* Mr. Bryant quotes from Burke's *Letter to a Noble Lord:* "Without any considerable pretensions to literature myself, I have aspired to a love of letters. I have lived for a great many years in habitudes with those who pro-

fessed them." In those dignified words, Burke revealed in a general way a pride in his associations with the great artists of the age; but until now students of Burke have had no detailed and specific account of those associations. The quotation might serve as a text for Bryant's book, for his task has been to trace with completeness and exacting scholarship Burke's life in the habitudes of those who professed the love of letters. The result is a collection and an interpretation of as much evidence as could reasonably be gathered on Burke's friendships and associations with the great and the small of scholarship and of letters in the latter half of the eighteenth century. Mr. Bryant, in collecting his evidence, has drawn tribute from a good sized library; he has scrutinized the worth of each item with care and acumen; he has formulated conclusions with such caution that they never outstrip the force of the facts presented—in truth, the conclusions are sometimes those of understatement.

In 1750, at the age of 21, Burke arrived in London to study law. But though bred to the law, he had "ye grace not to follow it," as his publisher, Dodsley, said. Instead Burke turned to literature and by 1758 he had published the *Vindication of Natural Society* and the *Sublime and Beautiful,* and had been engaged by Dodsley to edit the *Annual Register.* The fame achieved by his works secured him a tentative place in the literary circles which his erudition and good talk immediately made permanent. Within a year, Burke became a welcome guest in the bluestocking salons of Mrs. Montagu, Mrs. Vesey, and Mrs. Carter; and founded the most enduring friendships of his life—those with Johnson, Reynolds, and Goldsmith. In 1764 his place in the literary world was assured by his participation in the founding of the famous Club.

Though, in 1765, Burke abandoned letters, he still visited the habitudes of those who professed them. In the course of his life he became acquainted, Bryant has discovered, with well over a hundred writers and scholars. The author deals with the lesser friends and writers in the latter part of the book, gouping them under headings such as, "Lesser Johnsonians," "The Historians," "Miscellaneous Writers," "French Writers," etc. The latter half is thus encyclopedic, the evidence presented upon each person is meager, and the conclusions are sometimes perfunctory. Where more scope is permitted, however, where the materials are full, Mr. Bryant combines the source book technique with the essay technique. The first seven chapters have therefore, a reality, a solidity, and a completeness which the others perforce lack. Without sacrificing either detail or annotation, Bryant gives a narrative quality to these chapters.

The contributions of this work to Burkian scholarship are many. Foremost are the careful and complete compilation of this evidence from so many sources, and the corrective influence this interpretation of Burke's literary life will exert upon a future definitive biography. Other contributions, to name a few, are an excellent analysis and reassessment of Burke's place in the composition of Reynold's *Discourses*; a complete (and charming) account of his relations with the poet George Crabbe; the presentation of new material from the recently discovered *Boswell Papers,* now permitting an interpretation of Burke's conversational powers to be made more upon the basis of concrete evidence and less upon the testimonials of his contemporaries; the correct redating of some half dozen important letters; the bringing together from miscellaneous sources of the story of Burke's relations with Garrick; and incidental materials, notes,

and conclusions on Burke's critical opinions of poetry, drama, art, and historiography.

In short, *Edmund Burke and His Literary Friends* is a considerable addition to our knowledge of Burke. It is furthermore a usable book: it has a very decent index, a generous bibliography, cross references making each chapter an entity in itself, and 1,250 footnotes for anybody who desires to run them down.

FREDERICK W. HABERMAN, *Princeton University*

Representative American Speeches: 1938–1939. Selected by A. CRAIG BAIRD. *The Reference Shelf,* vol. 13, no. 3. New York: The H. W. Wilson Co., 1939; pp. 265; $1.25.

Anthology of Public Speeches. Compiled by MABEL PLATZ. New York: The H. W. Wilson Co., 1940; pp. 852; $3.75.

Representative American Speeches: 1938–1939 carries on the series begun the year before. It contains twenty-eight speeches, all but two of which are complete. A classification of speeches by topics has been added, and the preface of principles has been re-written and re-applied. Again the editor has sought not the "best," but those addresses "representative of the kind and quality of speaking done in this country during the period . . ." [p. 6]. Representative enough are the T. V. Smith-Robert Taft debate, a Kaltenborn broadcast on Czechoslovakia, a Cordell Hull talk on Pan Americanism. The speaker of the period, the President, is represented by three speeches, and that practicing rhetor, Senator Joshua Lee, by two. The editor has a purpose larger than that of presenting collected speeches; he is aware that "Public speaking in a democracy . . . mirrors the social movements and the spiritual mores of the times" [*1937–38, p. 6*], and he hopes the volumes may be useful "for students of history and contemporary American civilization" [*p. 8*]. Clearly a mood, a temper inhabits the collection, and as we read, even from this close position in time, we can discover of our recent past that, proverbially, "Many have said much, all something, no one enough."

The editing has been done with accuracy and neatness. Texts are authorized and identified. Notes introductory to each speech, explaining the circumstances, how it was received immediately, and in many cases, the larger effect on the nation, and a section of biographical notes, demonstrate the importance of "speaker, speech, audience, occasion" [*p. 5*] as outlined in the preface. It is hoped editor and publisher will make this series an annual venture.

To consider speeches of a year in terms of *quid dicat, cui dicat, quo in loco,* is task enough; to attempt this for specimen speeches of all time is herculean. In presenting "speeches of representative orators who have figured in the history of public speaking" [*p. 15*], Miss Platz has constructed an anthology designed to illustrate the analysis in her *History of Public Speaking* [*1935*]. Students who find the classification and theory of the *History* useful will be pleased to have in one volume abundant demonstrations of speech from the Greek period through the Mediaeval and the World War [Bismarck to F. D. Roosevelt]. Those wishing to use the book as a reliably documented source of texts will meet difficulties. The editor strays from her expressed purpose of "fusing the three essentials: the Occasion, the Speaker, and the Speech" [*p. 15*]. Included,

especially in the early periods, are many specimens of composition in which some recorder, following the method of Thucydides [*I, 22*] "put into the mouth of each speaker the sentiments proper to the occasion, expressed as . . . though he would be likely to express them." So Achilles replies to Odysseus and Patrick Henry issues the call to arms. Inclusion of speeches apocryphal yet traditional in collections is understandable, but a conscientious editor should at least bring William Wirt into the "fusion" of Virginia Convention and Patrick Henry. A collection of literary examples is not quite an anthology of *public speaking*.

One wishes the editor had been less spasmodic in her bibliographical method. Evidently standard collections, such as *Modern Eloquence*, have been drawn upon extensively—indeed, the editor acknowledges the debt [*p. 16 f.*]—but rarely is the source of any one passage adequately noted. Sometimes publishers or translators are mentioned, but no consistent method is followed. Bibliographies at the end of sections do not always supply clews as to sources of selections. It is difficult, too, to discover when speeches are complete, when excerpted. In the American Period, for example, footnotes mark certain speeches "abridged," but one finds parts of speeches without benefit of the note. Booker T. Washington's "Address at the Opening of the Atlanta Exposition" appears titled "The New Negro," and is described as complete, yet a third of the text as given in *Up From Slavery* is missing. It is disappointing to find in a work of such mighty ambition inadequate distinction between the real and the re-created, indefinite analysis and setting, unreliable treatment of texts.

Critics less bothered by these matters will rejoice to have in one handy volume samples of the entire stream of rhetoric. Such readers may accept a commendation given in a short foreword by J. W. Studebaker, in which he says: "With world events warning us that fundamental human liberties are being imperiled, it is important to bring before the public a collection of speeches which have been influential in shaping the course of history."

RICHARD MURPHY, *University of Colorado*

The American Neutrality Problem. Compiled and edited by CHARLES F. PHILLIPS and J. V. GARLAND. New York: The H. W. Wilson Co., 1939; pp. 404. $2.00.

This is the second volume in the "Contemporary Social Problems Discussion Series." Except for the lack of an extensive bibliography on the topic and the omission of a brief, the book closely follows the style of most debate handbooks. In some cases, e.g., pages 227 and 281, the editors go so far as to follow assertions with material labeled "Rebuttal." This leads me to ask whether this is just another handbook or whether it is serving some new need in the contemporary social field?

I am inclined to believe that the idea behind the "Series" is correct, and to feel that there is a need for some such approach as this. Considerable strength is given to the collection of extracts and articles by the "Discussion topics and problems with suggested readings" which appear at the end of each division. This should be expanded and, with an extensive bibliography, might well form the background for (a) a series of well planned discussion exercises, and (b) a carefully prepared objective and progressively graded testing program.

My students like the logical arrangement of the materials which have been collected in this book. It stimulates their discussions on the "Neutrality" topic.

LYMAN SPICER JUDSON, *Kalamazoo College*

The Student Congress Movement: with Discussion on American Neutrality. Edited by LYMAN SPICER JUDSON. New York: The H. W. Wilson Co., 1940; pp. 225. $1.25.

In the seventh number of the current volume, the Reference Shelf again dedicates an issue to the form of speaking rather than to the material content of any controversial subject. Part One of the volume treats the historical development of the student congress idea, and provides detailed rules and plans for congressional assemblies, especially those of Delta Sigma Rho and Pi Kappa Delta. Part Two is a stenographic report of the discussions of the Committee on Neutrality Legislation, meeting in the 1929 National Student Congress of Delta Sigma Rho.

The book as a whole shows signs of haste. It was intended primarily as a record of the first student congress of Delta Sigma Rho. However, so much other material has been added that it seems to have quite outgrown the original intent. Despite a resultant lack of unity in structure the publication must be counted as a contribution to the field of collegiate forensics, the chapter by Joseph F. O'Brien on the historical development of student legislative assemblies being the high spot of the entire volume.

The Student Congress Movement should have value for three particular groups. For educators and the public in general it records the growth of a new and distinctly worth-while college activity. For departments of speech it serves as an historical account of the birth and development of an important forensic tool—a tool destined to play an increasingly effective role in teaching the methods of a democratic state. For directors of such congressional and legislative activities it provides examples of the rules and forms under which past conventions have operated, together with thoughtful suggestions for the improvement of future meetings.

The book deserves to be revised at a later date and in a more thoughtful manner, not only carrying forward the history of American student congresses, but analyzing and criticizing the trends which are even now in the process of formation.

JAMES N. HOLM, *Kent State University*

The American Drama Since 1918. By JOSEPH WOOD KRUTCH. New York: Random House, 1939; pp. 325. $2.50.

American Playwrights: 1918–1938. By ELEANOR FLEXNER. New York: Simon and Schuster, 1939; pp. 331. $2.50.

Professor Krutsch and Miss Flexner are fortuitous and provocative opponents in these two semi-histories. He can observe, without alarm or pain, that "No American playwright of the last two decades either found or created an opportunity to become a prophet in the sense that Ibsen and Shaw were prophets," and that therefore "A critical discussion of the recent American drama is most fruitful when it is a discussion, not in terms of 'ideas,' but in terms of imagination and literary form." But that truth and that kind of dis-

cussion cause Miss Flexner immeasurable pain, pain born of the belief that an unpersuasive drama has retreated from reality, which she defines—after John Howard Lawson—as an "understanding of life and character as the product of social forces and social relationships in perpetual conflict and dynamic evolution." She maintains that our playwrights ought to have organized us along the lines of collective effort against the threat of war, Fascism, the cyclic economic depressions, etc.

Professor Krutch perceptively counters with the point that "No Marxian aesthetician seems to have discussed the ultimate implications of a theory which suggests that any work of literature that converts two hundred persons . . . is *ipso facto,* aesthetically superior to another that produces a similar effect upon only one hundred and ninety-nine." He knows, of course, that ideas can be propagated in the theatre; he knows also that there they can be explored, assimilated, and lived with. And he happily believes that whatever the *degree* of excellence our drama may have, "its *kind* is of the kind which has distinguished most of the great playwrights of the great epochs."

Miss Flexner objects to S. N. Behrman because he is tolerantly amused at his characters and "enjoys their urbanity and sophistication too much to arraign them at all sharply or probe too deeply into the dynamics of a social structure of which they are—presumably—the apex." Professor Krutch claims simply that Behrman has evolved a Comedy of Illumination—a kind of comedy in which grave issues of the moment are touched upon but which differs from sociological comedy on the Shavian model in two respects. In the first place there is a less consistent tendency to beg the question in order to favor one side in the debate; in the second place—and this is more important—the moral is not the moral of an enthusiast, but a moral appropriate to a comic intelligence which cannot but feel that the solution of all problems is ultimately to be discovered by tolerance and common sense no matter how completely impossible it may be to employ either effectively during moments of crisis."

Miss Flexner indicts Maxwell Anderson's *Winterset,* when placed against the earlier co-authored *Gods of the Lightning,* because it shows a deteriorating sense of values, a growing sentimentality, and an inability to resolve a situation because, for one reason among several, "in the character of Judge Gaunt, Anderson meant or should have wanted to excoriate the class basis of justice" and instead turned him into a bewildered individual. Professor Krutch argues that to say the earlier play is better or at least more "useful" than *Winterset* is to reveal fantastic misconception of the whole nature of drama and literature, because "if the earlier play represents the immediate reaction of the citizen, *Winterset* is the product of a poet's brooding. It represents no change of opinion; the social protest is still here if one cares to look for it. But here also is that deeper penetration into thoughts and passions and souls which it is the dramatist's business to achieve."

Enough of this engendered debate: the fundamental differences of the two critical approaches is evident. Miss Flexner in her book makes some careful and wise analyses of the plays of Sidney Howard, Eugene O'Neill, George S. Kaufman, Robert Sherwood, Philip Barry, and the others, but she goes awry often when she tries to evaluate them finally only in terms of social protest. Her book is well worth reading for its vigorous point of view; it would have been a better book if it were not so youthfully single-minded, blind to any

considerations of drama form, and blind to everything but her own case which she must prove at all critical costs.

Professor Krutch's book is more tolerantly mature, more helpfully philosophic. He brings a penetrating intelligence to his examinations of the same playwrights; his evaluations of the late Sidney Howard and of Behrman as a writer of comedy, for instance, are perhaps the shrewdest estimates of their kind. Because his book is slow in the judgments given out, it is likely to be the saner of the two criticisms . . . and the more permanent.

One fault is common to both volumes: drama is considered by both writers as a thing almost distinct and apart from the whole creation which is theatre. The plays are examined as literature, not as things meant to come to life behind the footlights. Professor Krutch declares that he has "seen performed on the stage nearly all of the plays mentioned." There is little evidence of that fact, or of its importance.

EDWIN DUERR, *University of California*

How to Make Good Recordings. Audio Devices, 1600 Broadway, New York, 1940. pp. 128. $1.25.

Timely, well illustrated advice on choosing, using recording equipment. A boon to professional technicians, helpful to classroom recordists. Simplest, latest, best handbook on this new subject.

MILO WOOD, *College of the City of New York*

Yearbook of Drama Festivals and Contests. By ERNEST BAVELY. Cincinnati, Ohio: Educational Theatre Press, 1939; pp. 144.

Mr. Bavely has picked the plums of experience and boxed them neatly in this book which will come as a god-send to high school dramatics teachers. Those young teachers in outlying districts who with little knowledge and less experience in theatre must choose, cast, rehearse, and present a one-act play for a state or district festival, will find it particularly useful. The battered veterans too might be wise to read its concise discussion of cooperation with the tournament sponsors.

The book is conveniently divided into three parts. Part One contains information on the differences between festivals and contests, and suggestions for choosing, directing, and judging. The chapter on choice of plays is one of the most valuable in the book. A list of texts on directing and play production would have improved the few pages on direction. Mr. Bavely recommends that the critic-judge be used in any one-act play tournament, a method successful in festivals both in the United States and Canada. Sample score sheets for rating the entries and a short commentary on the qualifications necessary in a judge are included.

Part Three offers a directory of play publishers and lists of contest plays of the better sort. These alone should prove invaluable to the high school director. This section contains also examples of the rules and regulations adopted by the West Virginia High School Drama Festival, the Pasadena Community Playhouse One-Act Play Tournament, the Iowa Play Production Tournament and several others, typical score sheets, and copies of the instructions to the judges. This is material, hitherto not available in collected form, of great value to a group organizing any type of drama contest. Part Two,

a directory of leading college and high school drama festivals held in the United States in 1938–39, is perhaps an interesting record but valueless to participants or sponsors.

In his preface the author says: "There is need of better information regarding the methods to be followed in entering and participating in these events, and greater clarification of the objectives to be attained." He has gone a long way in furnishing this information and clarification. It is to be hoped that each season he will supplement this first yearbook.

LARRAE A. HAYDEN, *Montana State University*

Mr. Cibber of Drury Lane. By RICHARD HINDRY BARKER. New York: Columbia University Press, 1939; pp. 278. $3.00.

As actor, manager, and playwright Colley Cibber was a leading figure in the English theatre when the rise of the middle class induced a softening of the hard lines of Restoration comedy and laid the groundwork for the first steps toward realism in writing and production. If in the history of literature, Cibber is less important, nevertheless his career as playwright and poet touches at many points the great literary men of his day, and so helps to recreate a literary period.

Mr. Barker, drawing on much new material, has written a scholarly life of Cibber, presenting a well documented account of his childhood and schooling, his career as actor, manager, playwright, and poet, his domestic difficulties, his appalling son Theophilus, and his controversies with Pope and Fielding. Mr. Barker describes with admirable clarity the tangle of rivalries and struggles for power in the theatre world, and he does not omit contemporary accounts of Cibber's acting, but his emphasis is literary rather than theatrical. For the student of the theatre the book is background material.

Though this is far from a "popular" biography, Mr. Barker's appreciation of the comic aspects of Cibber's character prevents it from sinking under the weight of scholarly evidence which must be marshalled for the doctoral dissertation.

B. H.

Today in American Drama. By FRANK HURBURT O'HARA. Chicago: University of Chicago Press, 1939; pp. 277. $2.50.

Professor O'Hara writes of the newest plays, some of them still running as this review is being written, with a warm appreciation, validated by his obvious but unobtrusive knowledge of the drama of the past and by his experience as a producer in the amateur theatre. Under the headings *Tragedies Without Finality, Comedies Without a Laugh, Melodrama With A Meaning, Farce With A Purpose,* and *To The Left, To The Right* he discusses with humor and in a lively style such plays as *Anna Christie, Winterset, Mamba's Daughters, Ethan Frome, Daughters of Atreus, What A Life, The Gentle People, Awake and Sing, The Little Foxes, Abe Lincoln of Illinois, Family Portrait, The Philadelphia Story, Skylark, No Time For Comedy,* and many others.

If Professor O'Hara sees more significance in the passing show than anyone is likely to see five or ten years hence, he merely makes his book more

interesting for today. He is himself so tolerant that when one believes, for instance, even after reading his fascinating analysis, that *The Little Foxes* is about as realistic as *The Spanish Tragedy* and as socially significant as *Under the Gas Light*, one cannot challenge him to critical battle as one might a less engaging critic.

B. H.

OTHER BOOKS RECEIVED

The Debate Annual, 1939–1940. Alabama: University of Alabama Debate Squad, 1940; pp. 53; mimeographed.

United States Foreign Policy (Supplement). Compiled by JULIA E. JOHNSON. Reference Shelf, Vol. 13, No. 6. New York: H. W. Wilson Co., 1939; pp. 111. $.75. paper.

The Railroads. Government Ownership in Practice. Compiled by HARRISON BOYD SUMMERS and ROBERT E. SUMMERS. Reference Shelf, Vol. 13, No. 8. New York: H. W. Wilson C., 1940; pp. 144. $.75. paper.

The National Labor Relations Act. Should It Be Amended? Compiled by JULIA E. JOHNSON. Reference Shelf, Vol. 13, No. 9. New York: H. W. Wilson Co., 1940; pp. 416. $1.25.

Strictly speaking, the following items can scarcely be classified as "Book Reviews." They do present a possible adjunct to the teaching of speech which may prove to be of no little significance. They are included in this section somewhat as "feelers;" the reaction of the readers of the JOURNAL is solicited. If it is felt that the reviews following have a definite place in the pages of this section, the Editor will be glad to continue. (Editor)

Then Came War: 1939. Album No. 101 in *The Sound of History*, edited and introduced by ELMER DAVIS. World Book Co., 1939; three double-face, twelve inch phonograph records (total of 27 minutes at 78 RPM speed); with a reprint of "A Lesson from War," by Elmer Davis, pp. 4, and Alexander J. Stoddard's "Notes on Educational Use," pp. 8. $6.50.

New York City has a brand new newspaper. *PM* features no paid advertising and the closest affiliation to date with those communications which, like facsimile, are currently bringing into some apartments here the sights and sounds of elephantine doings at Philadelphia's convention. Such coaxial realism has at last televised a living newspaper. The sound and fury of history having caught up with the printed word, its permanent records are ready to race into the classroom via superb sound tracks. Graphically we can now teach students not to believe all they hear *or* read. Too bad that this opportunity comes during the P M of civilization.

Elmer Davis, news analyst for CBS, is the calm and reliable Virgil. In his familiar General American, and with the same commendable objectivity of his books, Davis narrates a diary of the fateful ten days last year which began what he calls World War IV, Part Two. No mean achievement this: to retell the epic be-all at the "Cease firing!" on Nov. 11, 1918; the climax, Hitler's Sports-

palast speech on Sept. 26, 1938—of which we hear twenty words actually recorded from shortwave; and the end-all when, in the cold gray morn of Sept. 3, 1939, a car left the blackout of Berlin carrying Hitler eastward. All of this is recorded on three disks with the same dramatic impact of the "March of Time," but without its false emotional intensity.

Davis' matter of fact approach, razor keen as his air sponsor's blades, actually highlights the little important ironies in the Hell he reveals. Throughout the dialogue between the diplomats, the fragments of shortwave broadcasts by Chamberlain, Daladier, Hitler, and the impersonators of other world leaders, one keeps remembering Warsaw's soccer match with Hungary the day before hostilities began, the cockney's "Good luck, sir" to Henderson leaving Croydon for Berlin, and the singular exchange of "soldier to soldier" letters between Daladier and Hitler, on August 26.

Although these records are geared to secondary learning levels, I have discovered objectively that their concise and impartial material stimulates discussion in college speech classes. The miracle is that liberal, conservative, reactionary and radical students alike have been prompted to the open minded inquiry for which Davis appeals in his final "Men of good will (must) continually strive to build a humane world order, from which the threat of violence is removed."

Faults in *Then Came War: 1939* are necessarily attendant to the split-second timing, both in the physical and in the sense that some of the genuineness of the events is emasculated for classroom use. These records are not as thrillingly real as those of the Welles-Martian invasion or Herbert Morrison's eyewitness account of the "Crash of the Hindenburg zeppelin," which are unsuitable for children. Dialect specialists will grin, perhaps mutter "propaganda" at the grossly theatrical broken-English used by the impersonators who supplement Hitler's and Daladier's addresses.

The recordings are excellent; sound effects and music are used intelligently. These permanent transcriptions of what may be an old continent's death struggles are recommended for radio and speech classes, as well as for school and college assemblies.

Studidiscs—Classroom Recordings. New York, Intercontinental Audio-Video Corp., 9 Rockefeller Plaza. 35 double-face, twelve inch phonograph records (average 5 minutes per face, at 78 RPM speed, In- Out). $2 per record, or $1.90 in lots of ten or more. . . . United States History Series. Two records each on Patrick Henry, Paul Revere, and Drafting of the Constitution. Script by Marquis James.

Mark Hawley, Mutual Broadcasting's popular news analyst, is responsible for the ambitious Studidiscs. Public speaking classes will enjoy and profit from hearing the excerpts from Henry's orations, effectively delivered under parliamentary procedure before genuinely responsive audiences. Marquis James, Pulitzer Prize biographer, uses 302 words from "Give me liberty," 184 words from the Treason speech in his original story of the voice of the American Revolution, and the situations are described in the best radio split-announcer tradition.

Auditors of the two other patriotic sets of discs will find the same voices which impersonated Pendleton, Bland, Harrison and Governor Dunmore as they match in spirited debate the sublime eloquence of Henry, likewise serve for Dr. Warren, Sam Adams and other Yankees who help get Paul Revere's horse started northeast and then southward once the warwhoops of the Boston Tea Party are over. With a small company of radio actors it was probably impossible to prevent such obvious doubling in voices. Less guesswork at sectional dialects will take out some of the brass. For although "Drafting of the Constitution" is the best script, I am afraid Dr. H. L. Smith, MBS's speech-pattern expert, might have difficulty on his "Where are You From" program in assigning its Patterson to New Jersey or Wilson to Virginia—from the speech the actors use. On the other hand Washington, Dan Shay's rebellious words, Edmund Randolph, and above all, the fine deadlock breaking speeches by Benjamin Franklin make this a dramatic recording of our Constitution's story.

Studidiscs are well recorded, with good volume and only an occasional tendency towards heavy sibilants.

English Literature Series. Dramatizations on Studidiscs of twenty-five classics (English and American authors—Shakespeare to Leacock). 30 double face records—each complete scene graded by learning level, 7th through 12th grade.

Best in this series for speech classes are "She Stoops to Conquer," "Merchant of Venice," two scenes from the "Hamlet" set, and Leacock's "My Financial Career." The Tony Lumpkin-Landlord and Kate-Marlow-and-maid passages from Goldsmith's farce disprove Irvin S. Cobb's claim that the unresponsive microphone in a studio makes it a strain to be comical in a cuspidor. After the shock at hearing the voice that was Franklin utter Polonius' precepts, and he who was several American patriots deliver Hamlet's poetry in the best Ben Greet tradition, students will find much of worth in the Marcellus-Horatio-Hamlet, and Laertes-Ophelia scenes. Portia and her three suitors, and her court defence of Bassanio will let them hear Shakespeare's most incisive debates. Unfortunately the "To be or not to be" and "If it were done" records, good debate examples, are delivered without very clear understanding of the issues involved. Studidiscs keep their generally good level of achievement mostly when there are several actors in the scene. Is this an argument for studio audiences? Leacock's "My Financial Career" is entertaining and employs a novel dramatization technique that is more than fair to the original essay.

The diction in all of the Studidiscs is good enough,—with only a few signs of our national speech malady, cognate confusions,—and there are enough passages well interpreted. Hence, when chosen with care, these recordings may justifiably serve as models. But, Mark Hawley, feed your younger actors something stronger than your sponsor's product, and produce us royal heroes that can read Shakespeare's poetry with a believable assurance in thought and emotion.

I think all teachers will find something helpful in any one, or all of these recordings. And the beat of the gavel in many of them will catch the ear of specialists interested in research on the many problems of this auxiliary teaching medium.

MILO WOOD, *College of the City of New York*

Cavalcade of America, NBC DuPont radio dramas. Now available as recordings: Association of School Film Libraries, Emile Haley, 9 Rockefeller Plaza, New York. First four: Lincoln (with script furnished), F. S. Key, The Constitution, O. W. Holmes, contain fine speech material. Above association furnishes "Educational Recordings for the Classroom," with 370 titles, 1,000 records, $.50. It will also be a clearing house for the 600 or more recordings announced by NBC and CBS of educational broadcasts. *Cavalcade* programs, each $3.75 (16", 33⅓ RPM); or $4.75 (12", 78 RPM).

Americans All—Immigrants All. 26 CBS intercultural radio dramas of 1938–39. Scripts and recordings available at Office of Education, Dept. of Interior, Washington, D.C. Numbers 1, 2, 4, 5, 6, 9, 10, 12, 14, 23, and 26 contain excerpts from speeches by patriots: Washington, Lincoln, and through Anna Shaw and Wilson. Good source material on dialects, script and radio techniques. *Guidebook,* pp. 128 (free); scripts loaned, or sold: $.35 each. Recordings: $3.75 each (16", 33⅓ RPM) or $4.75 (3-12", 78 RPM).

Voices of Yesterday, General Records, 1600 Broadway, New York. Twenty-five single face 12" (78 RPM) recordings from Robert Vincent's "National Vocarium," a unique collection of old cylinders. List, $15 per album of five. Volume and quality vary, but for speech classes those of Taft, Wilson, Theo. Roosevelt, Jos. Jefferson, Ramsay McDonald, Gladstone, W. J. Bryan, Carnegie, Coolidge, Harding, Will Rogers and Sarah Bernhardt, are satisfactory.

MILO WOOD, *College of the City of New York*

IN THE PERIODICALS

Information about regional and local journals in the speech field is welcomed by this department. Since our last issue three such publications have been received:

The New Mexico Speech Association conducts a monthly speech department in the *New Mexico School Review.* This department is edited by Arteola Bilbrey Daniel of Santa Fe.

The Debating Association of Pennsylvania Colleges, including thirty-two institutions, for the past nine years has issued an annual *Bulletin* with 2 issues each in 1934, 1937, 1938, 1939. In January, 1939, under the editorship of J. Calvin Callaghan, Executive Secretary of the Association, the policy of the publication was changed to emphasize practical articles rather than news.

The Speech Association of Tennessee publishes *The Tennessee Speech Journal,* which is issued three times a year and is now in its fourth volume. Editor is Helene B. Hart of Vanderbilt University; Business Manager, Oscar E. Sams, Jr., of University of Tennessee. We list articles in recent issues:

The Tennessee Speech Journal, IV, No. 1, November-December, 1939.

ALY, BOWER: "An Indictment of Debating." 1–5.

ALLENSWORTH, JOSEPHINE: "Streamlining the Daily Recitation." 5-9.

PINKERTON, HERMAN: "Pinch Hitting in Speech." 9-11.

EMPEROR, JOHN B.: "Words That Are Things." 12-13.

The Tennessee Speech Journal, IV, No. 2, January-February, 1940.

BLANK, EARL W.: "Parliamentary Procedure as a Tool in Teaching Speech." 1–3.

HARRIS, A. M.: "Speech Models and Their Uses." 3–7.

SOPER, PAUL L.: "Practical and Aesthetic Aims in College Speech Training." 8–10.

EMPEROR, JOHN B.: "On Teacher's Speech, and On Coming To Life." 11–12.

Western Speech, official organ of the W.A.T.S., is not new in this department; but since the articles are on such varied phases of speech that we cannot classify them under any one division, we make note of late issues here. The editor is Robert D. Clark of Stockton Junior College, Business Manager and Associate Editor, Edward S. Betz, College of the Pacific.

Western Speech, IV, No. 2, January, 1940.

BUEHLER, E. C.: "The Five Dimensions of Speech." 1–

WEBSTER, MAJOR BULLOCK: "Community Drama." 7–10.

ROBBINS, ROSSELL HOPE: "A Checklist of Poems for Boys Choirs." 12–13.

The five dimensions of speech presented by Buehler are (1) Ideas (2) Form (3) Words (4) Projection (5) Human Relations.

Major Webster describes the program of community drama which he directs in British Columbia.

Mr. Robbins' checklist suggests material in addition to that which is advised in the works of Marjorie Gullan.

Other articles in this issue are:

HOFFMAN, ELSIE S.: "A Junior High School Speech Program." 14.

BETZ, EDWARD S.: "Analysis of Tournament Ballots." 16–17.

Western Speech, IV, No. 3, March, 1940.

ANDERSON, VIRGIL A.: "Speech Defects Associated with the Production of *S*." 1–5.

KARR, HARRISON M.: "When Is a Good Voice Not a Good Voice?" 5–9.

MCCALL, ROY *C.*: "The Beginning Course." 9–15.

SAAL, MARY ELIZABETH: "Creative Dramatics in the Elementary School." 15–19.

JOHANSEN, WALDEMAR: "The European Theatre Scene." 19–23.

Anderson summarizes methods of correcting the inter-dental lisp, semi-lisp, lateral *s*, palatal fricative *s*, and the too-prominent and whistled *s*.

Karr: "A good speaking voice is not a good voice when it is a thing of show rather than a legitimate tool for expressing the sincere thought of an honest man."

McCall makes a practical and forthright presentation of psychological rather than elocutionary principles and methods for the beginning course in college.

Miss Saal outlines methods of handling groups of children in creative dramatics from (1) Beginning the Project, through (2) Introducing the Plot, (3) Selecting the Scenes, (4) Adding the Dialogue.

Johansen has given a succinct account of many European theatres in England, Germany, Sweden, Denmark, Switzerland, Italy, and France before the present war.

I. PUBLIC ADDRESS AND RADIO

SMITH, T. V.: "Lincoln—Man and Myth." *Talks*, V, No. 2, April, 1940, 1–4.

Congressman Smith spoke this appreciation of Lincoln's Cooper Union address on its eightieth anniversary.

STARNES, D. T.: "Literary Features of Renaissance Dictionaries." *Studies in Philology*, XXXVII, No. 1, January, 1940, 26–50.

Dr. Starnes shows that in Renaissance dictionaries we find recognition of poetic diction, proverbs, strange stories of beasts, birds, and stones, classical myths, anecdotes, biographical material, collections of idioms, and references to classical writers—all of which were related to literature and the making of literature.

OLIVER, ROBERT T.: "Modern Witch Doctors." *The Emerson Quarterly*, XX, No. 3, April, 1940, 3–4, 8, 11, 12.

An interesting study of verbosity in modern political speaking.

EVERSULL, F. L.: "The Public Forum and the College." *The Journal of Higher Education*, XI, No. 5, May, 1940, 242, 247.

Account of small-town forums in North Dakota sponsored by North Dakota Agricultural College. The importance of good leaders is greatly felt. Leaders

should: Have a personality that will "sell" the program; be adaptable to changing conditions; thoroughly understand the democratic process; be free of bias, prejudice, or temperament; possess a robust physical constitution. It was found that: there is "an abiding interest in pertinent problems . . . being discussed throughout the nation"; forums stimulate library circulation; forums further the democratic processes and teach the reality of freedom of speech and freedom of assembly.

ORVILLE A. HITCHCOCK, *University of Akron*

ANON.: "Group Listening in War Time." *Adult Education,* XII, No. 2, December, 1939, 93–94.

Describes briefly two series of talks suitable for group listening and discussion, and makes a plea for more. The two discussed are: "The Artist in the Witness Box" and "Europe in Travail." An English journal.

O. A. H.

Platform News, VI, No. 5, January-February, 1940.

ORR, FREDERICK W.: "The University of Washington Plan of Problem Solving Debate." 14–16.

MCFAUL, E. A.: "You and Your Conversation." 18–21.

Mr. Orr explains the philosophy back of this new technique of debate and outlines its organization and operation.

Mr. McFaul offers some general rules and specific hints for success in conversation.

DOMIS E. PLUGGÉ, *Hunter College*

TYLER, I. KEITH: "Intolerance by Radio." *The American Teacher,* XXIV, No. 5, January, 1940, 22–25.

A discussion of the influence radio may have in developing racial and national prejudices, and of the means by which teachers in a democracy may help pupils develop immunity against such prejudices.

TYLER, TRACY F.: "The Place of the Radio in the Teaching of English." *The English Journal,* XXIX, No. 5, May, 1940, 394–399.

The writer especially emphasizes the value of radio as a means of improving standards of appreciation and discrimination in literature.

The Public Opinion Quarterly, IV, No. 1, March, 1940.

GLEECK, L. E.: "96 Congressmen Make Up Their Minds." 3–24.

RIEGEL, O. W.: "Communications: Press, Radio, Films." 136–150.

The results of several surveys lead Gleeck to the conclusion that congressional debate operated as a decisive factor in helping the congressmen make up their minds in only 2% of the cases.

Riegel presents miscellaneous information and opinions. Very little "jamming interference" with radio broadcasting in Europe so far. BBC is monitoring foreign broadcasts 24 hours a day, with a staff of 100 receiving and summarizing about 250,000 words a day, including 150 news broadcasts. Many programs are recorded and will be available for scholars later. The Princeton Listening Center is also monitoring foreign broadcasts. Bulletins may be obtained from

H. N. Graves, Director. December 1 the first commercially sponsored short wave program for foreign listeners went out from WNBI and WICA. Sponsored by the United Fruit Company these are intended for the Caribbean and Central America. "Frequency modulation looms as probably the most portentious current development in radio." For full discussion see October, 1939, *Fortune Magazine*. A radio "clipping bureau" has appeared in New York.

O.A.H.

BOUTWELL, W. D.: "Training for Radio—A Report." *Education by Radio*, X, No. 1, First Quarter, 1940, 5–6.

Report of conclusions of a Round Table Discussion on Training for Educational Radio at "Tenth Institute for Education by Radio" at Columbus, Ohio, May, 1939. The suggested training covered: general education, two years; professional training in education (subject fields, methods, radio education), two years; teaching internship; graduate course, (general radio courses, special field courses, curriculum methods), two years; radio station internship.

O. A. H.

The Speaker, XXIV, No. 2, January, 1940.

DOUDS, J. B.: "Propaganda Techniques in Debating." 3, 7–9.

STEVENS, W. E.: "Competition A Valid Motive?" 4–5, 10–11.

Douds finds that the term "propaganda" is acquiring an unwholesome connotation because of a "widespread ethical deterioration in the art of persuasion," and urges as an antidote a greater emphasis on the study of logic and detection of fallacies.

Stevens contributes a thoughtful and provocative case for the cooperative as opposed to the competitive techniques in argument.

Propaganda Analysis, III, Cont'd.

"Mr. Dies Goes to Town," No. 4, January 15, 1940.

"What Is the Christian Front?" No. 5, January 20, 1940.

"Propaganda via Short-wave," No. 6, February 26, 1940.

"Soldiers of the Lord," No. 7, April 1, 1940.

"Russia, Finland, and the U.S.A.," No. 8, April 30, 1940.

Talks, V, No. 1, January, 1940.

MILLER, NEVILLE: "The Code Preserves Free Speech." 48–52.

PETTENGILL, SAMUEL B.: "This Is Tyranny." 53–56.

These excerpts from radio addresses present opposite sides of the controversy over the code of Standard Practices adopted by the National Association of Broadcasters.

Neville Miller: ". . . our desire is to preserve freedom for the transmission of thought; . . . even freedom for the expression of 'the thought we hate.' To preserve that freedom, to prevent its abuse, it is necessary that certain restrictions be set up and enforced without fear or favor, against one and all."

Samuel Pettengill: "The Broadcasters recent code is a threat against the free speech of a free people. . . The Lords of the Air have decided that they shall decide what you shall hear. . . . Our forefathers called this tyranny."

The Political Quarterly, XI, No. 2, April–June, 1940.

JENNINGS, W. I.: "Parliament in Wartime—I." 183–195.

LISTNER, A.: "The Political Use of Broadcasting." 234–248.

MARTIN, KINGSLEY: "Public Opinion During the First Six Months." 249–257.

Jennings gives a brief account of debates in the English Parliament during the first six months of the war. To be continued.

In England, says A. Listner, the combination of monopoly with remote State control of radio has resulted in: uniformity of output, lack of imaginative direction, rigidity, and immunity from public opinion. He is opposed to both monopoly and strict governmental regulation, but feels that limited regulation is necessary, especially in time of war. His analysis is thorough and traces historical developments.

Martin's article is a criticism of scientific polls ("Gallup" and Institute of Public Opinion) on the grounds that all of us on any subject hold conflicting views. In most of us these views are rather evenly balanced, so that we fluctuate between the two views "from day to day and even from hour to hour." For this reason any poll may be wrong because of last minute factors which will widely shift opinion. The article is well-written and most interesting.

O. A. H.

ANON.: "Survey Shows Listeners Like Commercials." Broadcasting, XVIII, No. 9, May 1, 1940, 11.

A survey conducted in Indiana by Indiana University and the United States Office of Education revealed that 64.4% of the 84,099 persons interviewed by house-to-house canvass in 16 Indiana Counties said they make a special effort to listen to commercials. Of that number, 52.9% said they regularly buy products as a result of hearing them advertised by radio. 94.1% of the homes visited had radio sets. Average person listened 4.2 hours per day. Six to eight P.M. was the most popular listening time. News programs were most popular, followed by popular music. Listening days, in order of preference, were: Sunday, Saturday, Thursday, Wednesday, Tuesday, Friday, and Monday.

O. A. H.

GOLDIE, G. W., and WILLIAMS, W. E.: "Critic on the Hearth: Broadcast Drama and the Spoken Word." *The Listener*, XXIII, April 11, 1940, 587.

These two authors present a page of criticism each week in the English journal "The Listener." The criticisms are excellent. Consider, for example, Williams' remarks about Lionel Gamlin's reading of poetry: "His voice is a pleasant one but monotonously so. The variety he gets into it seems to me entirely synthetic and organic; it repeats endlessly the same little run up and down the scale; it lacks range and responsiveness. His voice is superficially expressive but it doesn't read deep. I realize that we differ as much in our taste in voices as we do in our fancy for colours or drinks; and my opinion in these matters has often been chastened by discovering that a radio voice which is champagne to me turns out to be ginger-beer to the man next door."

O. A. H.

II. DRAMA

Theatre Arts Monthly, XXIV, No. 3, March, 1940.

LARKIN, OLIVER: "Daumier, Bourgeois Playgoer." 182–193.

EUSTIS, MORTON: "Paul Muni." 194–205.

BURGER, HANS: "Through the Television Camera." 206–209.

Mr. Larkin writes of Daumier, artist of mid-nineteenth century Paris, who satirized in numerous and amusing paintings and drawings the actors and audiences of the period.

Mr. Eustis presents a brief account of Paul Muni's early life and training and reports a discussion he had with that actor concerning the art of acting.

Mr. Burger explains the operation of the television camera and describes some of the characteristics of television productions. The settings, which approximate actual living-room proportions, are much shallower than those of the ordinary theatre. Due to the indispensable lighting equipment, the studios are extremely hot. The director sits in the control room with the sound engineers.

D. E. P.

Theatre Arts Monthly, XXIV, No. 4, April, 1940.

ISAACS, EDITH J.: "Ollantay." 252–259.

CHRISTOME STOYAN: "Kukeri." 259–262.

HOUGHTON, NORRIS: "In St. Louis." 277–282.

BACH, MARCUS: "Los Pastores." 283–288.

Mrs. Isaacs describes the production of the ancient drama of the Incas, *Ollantay*, which Ricardo Rojas edited and the National Theatre in Buenos Aires staged recently.

Mr. Christome gives an account of the Kukeri, survivals of ancient Greek Dionysiac mysteries, which villagers in the Balkan countries present every New Year's Eve or New Year's Day. The two chief Kukeri dress in goat-skins. Among the assisting characters are an old woman, a doctor, a priest, a barber, a judge, and hunters. All the performers are men.

The civic opera of St. Louis, writes Mr. Houghton, presents serious operas and musical comedies during twelve weeks of summer to approximately 750,000 patrons.

Mr. Bach describes the performances of *Los Pastores* throughout the Southwest.

D. E. P.

Players Magazine, XVI, No. 7, April, 1940.

BURROWS, ROBERT: "Paying for Stage Equipment." 6, 16.

ZELLER, WINN F. and REICH, JOHANN: "Hannele's Assumption" to "Hannele's Way to Heaven." 9, 26, 28.

Mr. Burrows presents a plan to help high school and college theatres to finance the purchase of stage equipment.

The translation of plays, assert Messrs. Zeller and Reich, is a fine art. It requires, in addition to reading and translating, acting, directing, and re-creation on the part of the translators.

D. E. P.

Players Magazine, XVI, No. 8, May, 1940.

MERSAND, JOSEPH: "Clifford Odets: Dramatist of the Inferiority Complex." 9–10, 19, 24–28.

WIKSELL, WESLEY: "The National Theatre in Norway." 11, 21.

Mr. Mersand writes that it is the people who never get a chance in life that interest Odets. Their frustrations, and their inferiority complexes arising from the frustrations, constitute the real subject-matter of his plays.

Mr. Wiksell states that the policy of The National Theatre in Norway is as follows: (1) to entertain the people; (2) to create pride in and knowledge of Norwegian dramas such as Ibsen; (3) to originate and conduct a drama school; (4) to purify Norwegian language called the New Norse.

D. E. P.

The High School Thespian, XI, No. 6, April, 1940.

MERSAND, JOSEPH: "Philip Barry: Dramatist of the Best People." 4–5.

WEAVER, FRANCES: "Occupational Opportunities on the Stage, Screen and Radio." 6–7.

FRANKLIN, MIRIAM A.: "Comedy Holds a Reserved Seat." 8–9, 19.

PADULA, EDWARD: "Acting in Television." 10–13.

TRUMBO, CHARLES RANDOLPH: "Our Lady—Miss Jane Cowl." 11–13.

SHEETS, ROBERTA D.: "Building a Costume Wardrobe." 12–13.

Directory of Drama Festivals and Contests. 1940 Seasons, 22.

The High School Thespian, XI, No. 7, May, 1940.

ST. CLAIR, ROBERT: "What a Good High School Play Is." 7.

MERSAND, JOSEPH: "Rachel Crothers: First Lady Among the Dramatists." 8, 14.

The ideal high school play, writes Mr. St. Clair, should be written around young men and women and the problems that confront them, in and out of school. It should have more women characters than men, contain no profanity and but little slang, possess a creditable moral, and have only a smattering of romance.

Mr. Mersand discusses the merits of Rachel Crothers as a playwright. Clear characterizations, convincing dialogue, significant themes, and a gift for high comedy are some of points he mentions.

D. E. P.

The Emerson Quarterly, XX, No. 2, February, 1940.

CAMPBELL, GENEVIEVE CLARK: "Prophets of Stage Lighting." 5–6, 15–17.

NELSON, A. ESTHER: "32 Lady Macbeths." 7–8, 12–15.

The first of these articles is a comparative discussion of Craig and Appia.

The second article is the concluding portion of a critical discussion of the work of thirty-two actresses who have interpreted the role of Lady Macbeth. This issue treats Clara Morris, Lily Langtry, Mary Anderson, Mrs. Patrick Campbell, Violet Vanbrugh, Julia Marlowe, Julia Arthur, Mary Merrall, Florence Reed.

LEVILLAIN, ADELE DOWLING: "Pantomime Bibliography." *Emerson Quarterly*, XX, No. 3, April, 1940, 13–18.

This is a selected list of published pantomimes, including some pageants, masques, and pantomime-ballets.

Other articles in this issue are:

BEAL, GEORGE BRINTON: "A New Type of Drama." 7–8.

OSGOOD, PHILLIPS ENDICOTT: "Browning and Greek Drama." 9–11.

D. E. P.

SUTTON, NEAL: "Wardrobe Economy." *School Drama* (London), IIII, No. 1, February–April, 1940, 9–14.

The article explains and illustrates by sketches methods of introducing economy into the wardrobe department. By effecting slight changes in historical costumes, it is possible to use the same dress in successive productions.

D. E. P.

The Shakespeare Bulletin Association, XV, No. 1, January, 1940.

SCHELL, J. STEWART: "Shakspere's Gulls." 23–33.

SAMPLEY, ARTHUR M.: "A Warning-Piece Against Shakespeare's Women." 34–39.

Mr. Schell gives the characteristics of the typical gull in Shakespeare's plays, and points out that the gull is not a comic "filler," but has an integral structural function.

Mr. Sampley asserts that Shakespeare failed not only in portraying bad women, but he failed also in delineating the average woman.

D. E. P.

ATKINSON, BROOKS: "Ought We to Found a National Theatre?" *The New York Times Magazine*, March 24, 1940, 6–7, 15.

The article emphasizes the importance of a national theatre as a means of developing native culture and of enlightening the population.

D. E. P.

MILLARD, LIONEL: "Play Readings." *War-Time Drama* (London). January, 1940, 3–5.

In war-time England, play readings by groups of drama-lovers have become a very popular and widespread activity. The participants either sit in a circle and read parts assigned to them, or they move about on a stage, performing only very general pieces of business.

D. E. P.

National Theatre Conference Quarterly Bulletin, II, No. 1, April, 1940.

NICOLL, ALLARDYCE: "Theatre in Time of War." 3–5.

JAMES, BURTON W.: "The Next Step." 6–8.

In the presence of war conditions in Europe, Mr. Nicoll warns that the United States cannot well keep drama alive if the current sentimentalism of Broadway is not counteracted by deeper values.

Mr. James describes the work of the Washington State Theatre as an

attempt to carry a dynamic reinterpretation of the theatre directly into the schools where it can serve fundamental educational needs of the present hour.

Other articles appearing in this issue are:

KOCH, FREDERICK H.: "Drama in the South." 9–11.

LAUTERER, ARCH: "Theatre at Bennington." 12–15.

WARREN, GEORGE and HARRIET: "The Little Theatre of Jamestown." 16–18.

SHOCKLEY, MARTIN STAPLES: "American Plays in the Richmond Theatre, 1819–1838." *Studies in Philology,* XXXVII, No. 1, January, 1940, 100–119.

"This study of the repertory of The Theatre attempts to identify the work of known American playwrights, to establish new American plays and playwrights, to suggest certain aspects of the American drama of this period, and to indicate the relation between the British and American drama on the Richmond stage between 1819 and 1838."

III. VOICE SCIENCE AND PHONETICS

FIRESTONE, F. A. (editor): "Cumulative Index, Vols. 1–10." *Journal of the Acoustical Society of America,* Nov. 24, 1939, 131pp.

This cumulative index is divided into two major parts. The first is a bibliography of the articles published in the *Journal of the Acoustical Society of America,* Volumes 1–10, October 1929 through October 1939. The second part is a bibliography of contemporary literature on acoustics as listed in the same journal, April 1937 through April 1939.

The first part of the bibliography listing articles published in the journal is indexed by author and also by subject analysis. The second part dealing with contemporary literature on acoustics is listed in the same way, by author and subject analysis.

The author index is alphabetical and the subject index, topical, divided into twelve sections with subdivisions. The sections are: Acoustical Society of America; architectural acoustics; books and bibliographies; ear and hearing; applied acoustics; instruments and apparatus; musical instruments and music; noise; standards; speech and singing; supersonics (ultrasonics); waves and vibrations; general, unclassified.

Of special interest in speech and speech pathology are the subdivisions of the sections on the ear and hearing and on speech and singing. The section on the ear and hearing is subdivided into the following parts: general, unclassified; anatomy and physiology of the ear; binaural hearing, localization; deafness; instruments relating to hearing; loudness, threshold determinations; masking; phase effects; pitch; subjective tones; theories of hearing; timbre. The section on speech and singing is divided into the following parts: general, unclassified; anatomy of speech organs; articulation testing, articulation versus loudness, frequency range, noise, distortion and reverberation; frequency of occurrence of speech sounds; frequency analysis of speech sounds; instruments relating to speech and singing; speech pitch; speech power, singing voice power; vibrato.

VERNON W. CHESTER, *University of Washington*

FARNSWORTH, D. W.: "High-Speed Motion Pictures of the Human Vocal Cords." *Bell Laboratories Record,* XVIII, No. 7, March, 1940, 203–8.

The article describes the setup Bell Telephone Laboratories used in making high-speed motion pictures of the vocal folds. It includes a description of the high-speed motion picture camera which exposes up to 4000 frames per second, a picture of the laboratory equipment, a schematic drawing of the arrangement of camera, patient, illumination, etc., diagrams of the larynx and vocal folds, as well as enlargements from the motion picture film. This very successful high-speed laryngeal photography enables one to study at various speeds the movements of the vocal labia for a variety of variations in pitch. The effect of a cough in clearing the passage is also shown.

V. W. C.

CUSHMAN, R. A.: "Audition Demonstration." *Bell Laboratories Record,* XVIII, No. 9, May, 1940, 273–7.

The article describes the acoustical and electrical equipment in the Bell System Exhibit at the New York World's Fair which was used to demonstrate recording and reproduction of speech. The system employed magnetic tape recorders in a two-channel stereophonic system which gave the illusion of speakers located in different places on the platform. This effect was further enhanced by the use of lay figures in the places of the speakers who made the recordings.

V.W.C.

American Speech, XV, No. 1, February, 1940.

EMSLEY, BERT: "Progress in Pronouncing Dictionaries." 55–59.

LOCKE, W. N. and HEFFNER, R-M. S.: "Notes on the Length of Vowels (II)." 74–79.

Emsley traces progress in dictionary representation of pronunciation through four stages—(1) No respelling, (2) Diacritic respelling, (3) Phonetic (not 'international') respelling, (4) International respelling; and he suggests that recording of key words should be the next step.

Locke and Heffner, in continuation of an earlier study (*American Speech,* April, 1937) by Heffner, present measurements of vowel duration in a native New England speaker. "There is . . . considerable additional evidence for the contention that durational differences betwen the vowels here compared are not significant. The practical corollary to this finding is the reiteration of the demand that the differences between the vowels [i] and [ɪ], [u] and [ʊ] be marked in transcription by the use of distinct symbols, and not merely by the use of a mark of length."

Other articles appearing in this issue of *American Speech* are:

MCJIMSEY, GEORGE D.: "Topographic Terms in Virginia." 3–38.

KENNY, HAMMILL: "The Synthetic Place Name in West Virginia." 39–44.

BERREY, LESTER V.: "Southern Mountain Dialect." 45–54.

CLARK, JOHN DRURY and DE CAMP, L. SPRAGUE: "Some Alaskan Place Names." 60–61.

BOLINGER, DWIGHT L.: "Word Affinities." 62–73.

American Speech, XV, No. 2, April, 1940.

MAURER, D. W.: "The Argot of Confidence Men." 113–123.

FITZPATRICK, ROBERT J.: "Language of the Tobacco Market." 132–135.

WHITEHALL, HAROLD: "The Quality of the Front Reduction English Vowel in Early American Speech." 136–143.

MCDAVID, JR., R. I.: "Low Back Vowels in the Piedmont." 144–148.

Mr. Mauer gives paragraphs and word lists exemplifying the artificial language of the underworld.

Mr. Fitzpatrick explains the meaning of some of the terms and phrases employed by tobacco traders.

Mr. Whitehall states that the unstressed vowel in the profix *be-*, and in the end-syllables ed, -el, -es, -ey, -ies, -ing, and -y and possibly in -re, en-, and some medial positions was sometimes pronounced in early American English as [i:] or [i].

Mr. McDavid discusses the pronunciation of lowback vowels in the Piedmont area.

D. E. P.

KENNEDY, ARTHUR G.: "Recent Trends in English Linguistics." *Modern Language Quarterly*, I, No. 2, June, 1940, 175–184.

This brief survey begins with discussion of new terms, chiefly *phoneme, morpheme,* and *semanteme,* includes comment on the rise of the IPA alphabet, spelling reform, increasing studies in syntax, and the rise of semantics as a science of meaning.

The Journal of English and Germanic Philology, XXXIX, No. 1, January, 1940.

STRONG, LEON H. and WILLEY, NORMAN L.: "Dynamic Consonantal Permutation." 1–12.

PENZL, HERBERT: "The Vowel-Phonemes in *Father, Man, Dance* in Dictionaries and New England Speech." 13–32.

Strong and Willey attack Prokosch's dynamic theory of the Germanic consonantal shifts on the grounds that it: (1) assumes the mechanical working of breath pressure to force open certain articulatory obstructions in spite of the fact that air pressure from the lungs cannot be strong enough to break down the resistance of glottal or oral musculature, (2) inconsistently supposes that the mechanical force could have broken down the occlusions for some consonants without affecting others, (3) overlooks the facts of nervous stimulation and control of muscular action.

Penzl argues that the [a] phoneme as an intermediate between [ɑ] and [æ] is a dictionary invention and not an actually significant element of American pronunciation. The records of the *Linguistic Atlas,* he says, prove that there are only [ɑ] and [æ]. "Sooner or later actual speech will have to be recognized even by the dictionary makers, and all unscientific superstitions will have to be abandoned."

Le Maitre Phonetique, Third Series, No. 69, January-February, 1940.

KENYON, JOHN S.: "Note On the Sympolization of Retroflex Vowels." 3–4.

VOELKER, CHARLES H.: "An [ɪ-ɛ] Phoneme in American Pronunciation." 4–6.

Kenyon argues for the practical usefulness in transcription of his symbols [ɜ˞] and [ɚ] for stressed and unstressed forms of the retroflex vowel.

Voelker points out that in words of the *since-cents* type, including *man* and *get*, the vowel is neither [ɪ] nor [ɛ] clearly but is phonemic with both and might be described as a new phoneme falling between them.

McMyn, J. K.: "The Anatomy of the Salpingo-Pharyngeus Muscle." *The Journal of Laryngology and Otology*, LV, No. 1, January, 1940, 1–22.

A report of an intensive study of the origin, insertion, blood supply, and action of the salpingo-pharyngeus muscle and its relation to the Eustachian tube, including a discussion of the literature on the subject. A bibliography is included.

Goldstein, Max A.: "New Concepts of the Functions of the Tongue." *Th Laryngoscope*, L, No. 2, February, 1940, 164–188.

Dr. Goldstein concludes: (1) that the tongue is not absolutely indispensable as an organ of articulate speech; (2) that various other parts of the mouth cavity may be utilized to replace it; (3) that understandable, fluent speech can be produced without a tongue; (4) that our knowledge of the physiology of the tongue as an organ of speech is subject to much-needed revision."

The Laryngoscope, L, No. 3, March, 1940.

Keaster, Jacqueline: "Studies in the Anatomy and Physiology of the Tongue." 222–257.

Whiting, E. G. and Hughson, Walter: "Inherent Accuracy of a Series of Repeated Clinical Audiograms." 259–269.

From a study of the phylogenetic development of the tongue Keaster finds three prime functions indicated—prehension, mastication, and deglutition—with articulation added in man. In a study of cases of tongue amputation she found speech least impaired of all tongue functions, and concluded that teachers of speech may have overestimated the importance of exact tongue functioning in the production of aurally acceptable speech. A bibliography is included.

Whiting and Hughson find the inherent error of a series of audiograms of hard-of-hearing individuals to be slightly less than 5 db., with the smallest error showing at 1024 cycles. Three audiograms when averaged show an error much smaller than a single audiogram.

IV. PSYCHOLOGY OF SPEECH
(Including Problems of Hearing)

Brener, Roy: "An Experimental Investigation of Memory Span." *Journal of Experimental Psychology*, XXVI, No. 5, May, 1940, 467–482.

Brener presents mean raw scores, intercorrelations, and a factorial analysis of a series of seventeen memory span tests involving ten different kinds of stimulus material ranging from digits to simple sentences. Three of the tests were oral, the rest visual. The author concludes that two abilities are involved in such tests: (1) a general memory span factor common to all of the tests, and (2) a specific memory ability for special types of material.

Virgil A. Anderson, *Stanford University*

PIZZO, NICHOLAS D.: "Studies in Visual and Auditory Memory Span with Special Reference to Reading Disability." *The Journal of Experimental Education,* VIII, No. 2, December, 1939, 208–244.

This study makes comparison of three types of memory span—tachistoscopic visual, auditory, and temporal and visual—and attempts to discover relationship between measures of memory span and objective ratings of reading ability. Among the conclusions are (1) The group method of measuring memory span yields reliability coefficients of adequate size for group diagnosis at all grade levels, and reasonably high coefficients for individual diagnosis at the second grade level. (2) The present tests of memory span cannot be used to predict reading test scores. (3) In extreme cases of serious retardation in reading achievement, limited memory span ability might be an important contributing factor, especially with younger subjects. A bibliography is included.

ULLMAN, MARGUERITE K.: "A Note on Overcoming Stagefright Among Musicians." *The Journal of Applied Psychology,* XXIV, No. 1, February, 1940, 82–84.

The author believes that stagefright, a form of "learned emotional behavior," can be successfully treated through a program of negative adaptation, which includes overlearning of material and a very gradual introduction of the subject into the audience situation through easy stages.

V. A. A.

KIRKPATRICK, FORREST H.: "The Measurement of Personality." The Principia Press, Inc. Reprinted from *The Psychological Record,* III, No. 17, October, 1939, 211–224.

Kirkpatrick attempts an evaluation of progress made to date in the field of personality testing. He presents, along with a number of significant conclusions and observations, pertinent information relative to the characteristics and performance of the most important of the personality tests or so-called inventories, including reliability coefficients.

V. A. A.

WILLMAN, J. M.: "An Analysis of Humor and Laughter." *The American Journal of Psychology,* 53, 1, January, 1940, 70–85.

An analysis is made of various jokes, which supports the conclusion that "laughter occurs when a total situation causes surprise, shock, or alarm, and at the same time induces an antagonistic attitude of playfulness or indifference."

V. A. A.

JEFFRESS, LLOYD A.: "The Pitch of Complex Tones." *The American Journal of Psychology,* LIII, No. 2, April, 1940, 240–250.

The author concludes, "Subjects attempting to identify the pitch of organ-pipe tones lacking the fundamental component find great difficulty in doing so. The experiment failed to provide any evidence in favor of the hypothesis that pitch is determined by the nature of the pattern of stimulation of the basilar membrane, or that the phenomenon of pitch-stability is analogous to pattern-completion in vision."

Also in this issue of the *Journal*:

SEASHORE, R. H., BUXTON, C. E., and MCCOLLOM, I. N.: "Multiple Factorial Analysis of Fine Motor Skills." 251–259.

V. A. A.

METTLER, FRED A.: "The Present Status of Auditory Research: An Anatomic-Physiologic Viewpoint." *The Journal of General Psychology,* XXII, No. 2, April, 1940, 387–412.

A splendid summary of the most important recent researches into the nature of human hearing.

V. A. A.

Psychological Monographs, LII, No. 1, Whole No. 232, 1940.

This issue of the *Monographs* bears the title, "Studies in the Psychology of the Deaf," Northampton, Massachusetts. Among the articles in this issue are the following:

"A Summary of Some Preliminary Investigations of the Deaf." 1–5.

"A Study of Phonetic Symbolism of Deaf Children." 23–41.

"A Comparison of Sentence Structure of Deaf and Hearing Children." 42–103.

"A Study of the Spontaneous Vocalization of Young Deaf Children." 104–124.

"An Experimental Investigation of Lip-Reading." 125–253.

V. A. A.

MACKENZIE, GEORGE W.: "An Infallible Test for the Detection of Simulated Unilateral Deafness." *Eye, Ear, Nose and Throat Monthly,* XVIII, No. 12, January, 1940, 361–363.

A description of correct technique for using the Stenger test for simulated unilateral deafness.

GARDNER, WARREN H.: "A Hearing Conservation Program." *The American School Board Journal,* C, No. 4, April, 1940, 24–26.

This article presents practical methods of discovering hearing handicapped children and of readjusting them educationally and physically.

TIMBERLAKE, JOSEPHINE B.: "Aids to Hearing Aids." *The Volta Review,* XLII, No. 5, May, 1940, 285-288, 306.

A discussion of recent advances in the efficiency and design of hearing devices.

The Teacher of the Deaf, XXXVIII, No. 223, February, 1940.

EWING, A. W. G.: "The Use of Hearing Aids in Teaching Speech." 4–8.

WESTWOOD, J. I.: "Reading an Audiogram." 9–12.

Ewing re-emphasizes the value of hearing aids in reply to those who suggest their discontinuance.

Westwood explains in detail the nature of an audiogram, the working of

an audiometer, the grading of hearing levels, and some application of these materials to problems of speech re-education.

"Retraining the Deafened for Employment." *The Teacher of the Deaf*, XXXVIII, No. 224, April, 1940, 54–56.

This is a memorandum which has been placed before the Ministry of Labor and National Service (England) by the English National Institute for the Deaf.

Archives of Otolaryngology, XXXI, No. 3, March, 1940.

KOBRAK, H. G., LINDSAY, J. R., PERLMAN, H. B.: "The Next Step in Auditory Research." 467–477.

MACFARLAN, DOUGLAS: "Speech Hearing and Speech Interpretation Testing" 517–529.

Kobrak, Lindsay, and Perlman urge "a Better understanding of the cochlea and its mechanical functioning as the next step in auditory research, and describe some possibilities for experiment in cochlear function. Among their conclusions are: (1) The acoustic reflex contraction of the intrinsic muscles of the middle ear is a simple, reliable indicator of cochlear function in animals and in man. (2) Sound may reach the cochlea through the air of the middle ear, enter it through the round window and be conducted through the scala tympani.

Macfarlan points out that the testing of frequency hearing by means of the audiometer gives no adequate measure of speech hearing, and describes a method of testing speech hearing by use of the motor-driven phonograph with electrical pick-up and decibel meter.

RASMUSSEN, A. T.: "Studies of the VIIIth Cranial Nerve of Man." *The Laryngoscope* L, No. 1, January, 1940, 67–83.

From a histological study of 37 normal vestibular nerves and 40 normal cochlear nerves, Rasmussen finds that though funicular pattern varies greatly in different individuals and different parts of the same nerve, the number of vestibular fibres varies from 14,000 to 24,000 with an average of 18,500 and the number of cochlear fibres varies from 24,000 to 40,000 with an average of over 31,000. These last figures he says, represent the number of auditory conductors entering the brain of normal individuals. A bibliography is added.

Acta Oto-Laryngologica, XXVII, No. 6, November-December, 1939.

FRENCKNER, P.: "Movements of the Tympanic Membrane and of the Malleus in Normal Cases and in Cases of Otosclerosis." 587–607.

FRENCKNER, P.: "A Method for Registering the Movements of the Tympanic Membrane in the Living Person." 707–712.

In the first of these articles Frenckner presents the findings of a motion picture study which showed that the malleus moves in a parallel displacement perpendicularly against its own longitudinal axis. A number of frames from his pictures are included.

The second article is a preliminary report of Frenckner's method of recording movements of the tympanic membrane.

V. SPEECH PATHOLOGY

The Journal of Speech Disorders, V, No. 1, March, 1940.

First of all, the Journal is to be complimented on its improved format. The new binding is not only much more durable than the thinner paper formerly used, but it adds considerably to the appearance of the publication as well

FROESCHELS, EMIL: "Laws in the Appearance and the Development of Voice-Hyperfunctions." 1–4.

HAHN, EUGENE F.: "A Study of the Relationship Between the Social Complexity of the Oral Reading Situation and the Severity of Stuttering." 5–14.

WEST, ROBERT: "A Critique of the Rationals of Tests of Hearing." 19–24.

BARBER, VIRGINIA: "Studies in the Psychology of Stuttering, XVI. Rhythm as a Distraction in Stuttering." 29–42.

GOLDSTEIN, MAX A.: "Speech Without a Tongue." 65–69.

Froeschels first divides dysphonias into two types, having their origin in *hyperfunction* and *hypofunction* of the phonatory mechanism. He then proceeds to classify the *hyperfunctions* into six groups on the basis of the particular part of the vocal mechanism affected by the constriction.

Hahn studied fifty-two stutterers in oral reading situations, ranging in complexity from one in which the stutterer was reading alone to one in which the stutterer read before a small group including some strangers. Although individual responses to the different situations were by no means consistent, Hahn presents the following conclusions, among others: (1) Stutterers experience considerably more difficulty when reading to a listener known to be present. Whether the listener is unseen or actually present in the room does not appear to affect the stuttering materially. (2) Reading before the group was generally found to be the most difficult situation of all. (3) Stutterers experience stuttering difficulty while reading orally alone.

West reports the results of an intensive and extensive study of the Western Electric 4B audiometer from the results of some 10,000 so-called screen tests given to groups throughout Wisconsin. Despite a revision of the 4B test in which some of its more obvious faults were corrected, it was found that its correlation with the 2A audiometer individual test was still very low. West concluded that the two types of tests, the 4B type employing spoken digits and the 2A testing acuity for pure tones at selected frequencies, deal with two separate aspects of the hearing function and hence cannot well be used together. As a screen to single out subjects to be tested with the 2A, a test similar to the 2A should be used. As simply a practical test of hearing the 4B type is satisfactory.

Barber studied a group of eighteen stutterers in two types of controlled situations involving distraction in the form of imposed rhythm: (1) chorus reading and (2) reading in rhythm with such activities as walking, arm swinging, and controlled syllabic stress. She found that chorus reading improved the speech of the stutterer, as did any form of imposed rhythm. The improvement is attributed to the influence of rhythm as a distraction.

Goldstein describes three remarkable cases who learned to speak intelligibly after total amputation of the tongue. He reports that virtually all of the speech

sounds could be reproduced and the men could be plainly understood even over the telephone and on phonograph recordings.

Other articles appearing in this issue are:

McDOWELL, ELIZABETH D.: "The Developmental Schedule as a Clinical Instrument." 15–18.

YOUNG, J. ADELBERT: "Speech Rehabilitation in the Rural Schools of Waukesha County, Wisconsin." 25–28.

BURDIN, GRAY: "The Surgical Treatment of Stammering, 1840–1842." 43–64.

V. A. A.

SPENCER, FRANK R.: "A Review of Tuberculosis in the Field of Otolaryngology." *The Laryngoscope*, L, No. 1, January, 1940, 1–31.

An extensive summary of current work, with a bibliography of 61 titles appended.

ORTON, HENRY BOYLAN: "Diseases of Larynx. Material Abstracted During the Year 1939." *The Laryngoscope*, L, No. 2, February, 1940, 89–163.

An extensive summary of recent work on the larynx, including its anatomy, physiology, acute and chronic infections and their therapy. A bibliography of 110 titles is appended.

Archives of Otolaryngology, XXXI, No. 1, January, 1940.

GREENE, JAMES S: "Vocal and Verbal Syndromes: Their Rhinolaryngologic Significance." 1–6.

VORHEES, IRVING W.: "Defects in Speech in Relation to Defects in Hearing." 7–15.

MITHOEFER, WILLIAM: "A Simple Treatment for Defects of the Singing and of the Speaking Voice." 16–22.

JACKSON, CHEVALIER L.: "The Voice After Direct Laryngoscopic Operations, Laryngofissure and Laryngectomy." 23–37.

GOLDSTEIN, MAX A.: "Defective Speech in Relation to Defective Hearing." 38–44.

The first four of these papers were read as part of a Symposium on Vocal Defects at the meeting of the American Laryngological, Rhinological and Otological Society, Chicago, May 11, 1939.

Greene suggests that laryngologists should depend on the auditory as well as visual sense in diagnosis, and calls attention to the different kinds of hoarseness characteristic of laryngeal stenosis, cancer, benign tumor, tuberculosis, and hysterical aphonia.

Vorhees stresses importance of hearing in relation to speech with particular emphasis on the impairment of hearing by certain illnesses.

Mithoefer describes his method of electric phonic compensation—i.e., application of a mild faradic current to the exterior of the larynx during singing and speaking—for treatment of phonasthenia.

Jackson reports a study of voices in patients after removal of nodules on the vocal cords and complete laryngectomy. He found that in all cases the voice

was restored to normal clarity after removal of nodules, and that most laryngectomized patients can develop a buccoesophageal voice if properly trained.

Goldstein emphasizes the significance of impaired hearing as a cause of defective speech, with special mention of dyslalia and word deafness.

GREENE, JAMES SONNETT: "Voice Anomalies of Hysteric Origin." *Eye, Ear, Nose, and Throat Monthly,* XIX, No. 4, May, 1940, 105–110, 114, 122.

A discussion based on case records, of the etiology, symptoms, and therapy of hysterical aphonia and psychophonasthenia.

EQUEN, MURDOCK and NEUFFER, FRANK: "Benign Tumors of the Larynx." *Eye, Ear, Nose and Throat Monthly.* XIX, No. 3, April, 1940, 75–77.

A description of inflammatory lesions and benign neoplasms of the larynx. The fundamental cause of such diseases, say the authors, is unwise use of the voice.

VORHEES, IRVING WILSON: "Voice Patient and Voice Physician." *Eye, Ear Nose and Throat Monthly,* XIX, No. 2, March, 1940, 52–54.

A discussion of the services a physician can render to a voice user, with emphasis on prevention rather than relief of difficulties.

BRYNGELSON, BRYNG: "Etiology Management of Speech Disorders." *The Journal Lancet,* LX, No. 5, May, 1940, 199–201.

A general discussion of speech disorders with comment on the importance of dominance, mental hygiene, and auditory factors in their treatment.

GREENE, JAMES SONNETT: "Correcting Speech Defects." *Hygeia,* XVIII, No. 6, June, 1940, 507–509, 554.

A simple presentation of methods of treating dysphemia and dyslalia.

ALTMAN, FRANZ: "Significance of Aphasia as a Symptom of Otogenic Extradural Abscess." *Archives of Otolaryngology,* XXXI, No. 5, May, 1940, 819–826.

"Aphasia as a symptom of an otogenic extradural abscess of the middle fossa is rare . . . aphasia in some instances of extensive abscesses may be caused merely or mainly by external pressure exerted by the abscess; in the majority of cases inflammatory involvement of the leptomeninges and of the superficial layers of the brain with collateral edema in the neighborhood may be the main factor in the development of aphasia."

NODINE, E. R.: "The Hard of Hearing Patient: Recent Advances in Treatment." *Journal of the Medical Association of the State of Alabama,* IX, No. 9, March, 1940, 299–300.

Comments on some recent developments in therapy by means of dietary control of metabolism, medication, and surgery.

TOWLE, CHARLOTTE: "A Social Case Record from a Psychiatric Clinic with Teaching Notes." *The Social Service Review*, XIV, No. 1, March, 1940, 83–118.

An exhaustive report of the psychiatric treatment given an eight year old boy of normal intelligence who developed dizzy spells, headaches, double vision and blindness, and who had a marked speech defect—delayed speech (4½ years), difficulty with "s" and "f" and stuttering.

O. A. H.

HENRY, JULES and ZUNIA: "Speech Disturbances in Pilaga Indian Children." *The American Journal of Orthopsychiatry*, X, No. 2, April, 1940, 362–369.

Several interesting case histories are presented of speech defectives among children of Pilagá Indians of the Gran Chaco, Argentina. A number of significant conclusions are also drawn from the authors' observations of speech defects among these primitive people, defects which they found in virtually every instance arose from severe personality disturbances in girls under ten years of age.

V. A. A.

LINDSLEY, D. B.: "Bilateral Differences in Brain Potentials from the Two Cerebral Hemispheres in Relation to Laterality and Stuttering." *Journal of Experimental Psychology*, XXVI, No. 3, March, 1940, 211–225.

V. A. A.

BRYNGELSON, BRYNG: "A Study of Laterality of Stutterers and Normal Speakers." *The Journal of Social Psychology*, XI, First half, February, 1940, 151–155.

The object of Bryngelson's study was to ascertain the differences, if any, in the laterality of a group of stutterers and a group of controls. There were seventy-eight carefully paired subjects in each group. Two items, namely, shift in handedness and ambidexterity, showed statistically significant differences in favor of the experimental (stuttering) group. It was further discovered that stutterers are not as uniformly one-sided as normal speakers when footedness, eyedness, and handedness were correlated in both groups. Stuttering was found to occur four times as frequently in the family histories of the stutterers as in those of the control group.

V. A. A.

VI. SPEECH PEDAGOGY

Journal of Educational Research, XXXIII, No. 7, March, 1940.

GRAY, WILLIAM S.: "Summary of Reading Investigations," 481–523.

FRAZER, JANE; OGDEN, JEAN, and ROBINSON, E. P.: "The Testing of Binocular and Monocular Oral Reading Skill," 528–530.

Gray continues the series of summaries which began in February, 1933. He finds that interest in scientific study of reading problems is increasing, with special attention directed to the elementary school level. The issues most widely considered relate to reading readiness, evaluation of reading readiness tests, ability to recognize details of words, phonics, primary reading, vocabulary, oral

reading, comprehension, and speed of reading. An annotated bibliography is included.

Frazer, Ogden and Robinson present data to show that the Keystone tests of Binocular Skill do not give results consistent enough for diagnostic purposes at the college level.

EVANS, CLARA: "Signs on the Reading Highway." *The Elementary English Review,* XVII, No. 4, April, 1940, 149–152.

"Since real fluency and ease in speech are necessary in reading readiness, the teacher takes every means to cultivate these abilities in the child." They present original accounts of school and home activities, retell in their own words the classroom stories, learn rhymes, and dramatize stories.

O. A. H.

MCDADE, J. E., and GILLIES, M. C.: "The Why and How of Non-Oral Reading." *Childhood Education,* XVI, No. 8, April, 1940, 365–370.

Attacks the theory that "oral language is natural and printed language artificial." Inner speech can go only a little faster than oral speech, so people who learn to read that way are life-time slow readers. "But are we to abandon the great values of oral reading? Decidedly not. We first establish non-oral reading as the life-long fundamental reading habit. When it is established we find that with little practice the oral reading of those taught non-orally is far more fluent and expressive than that of pupils taught oral reading from the first." No experimental data is presented.

O. A. H.

GILBERT, L. C.: "Effect on Silent Reading of Attempting to Follow Oral Reading." *The Elementary School Journal,* XL, No. 8, April, 1940, 614–621.

Investigation has shown that the routine practice of requiring silent readers in the elementary grades to follow the oral reading of poor and mediocre readers should be condemned.

D. E. P.

TIFFIN, JOSEPH and MCKINNIS, MARY: "Phonic Ability: Its Measurement and Relation to Reading Ability." *School and Society,* LI, No. 1311, February, 1940, 190–192.

A comparison of phonic ability, as measured by an individual phonic ability test, with reading ability, as measured by certain standardized reading tests, indicated with reasonable certainty that phonic ability is significantly related to reading ability among the pupils studied. A program of reading that does not, by direct or indirect instruction, yield a mastery of the principles of phonics is not accomplishing its aim.

D. E. P.

GINSBERG, WALTER: "How Helpful are Shakespeare Recordings?" *The English Journal* XXIX, No. 4, April, 1940, 289–300.

"Along a wide educational front the Mercury recordings proved a valuable aid to the appreciation of Shakespeare in the classroom."

TYSON, IVERNIA: "Shakspere—When?" *The Shakespeare Bulletin Association,* XV, No. 1, January, 1940, 57–59.

The article relates how a fifth grade class at College Elementary School, Flagstaff, Arizona, became interested in reading the plays of Shakespeare.

D. E. P.

CROCKER, LIONEL: "On Teaching Public Speaking." *English Journal,* XXIX, No. 3, March, 1940, 219–224.

The writer offers specific suggestions to high school teachers of English regarding the teaching of speech-making.

D. E. P.

CLARKE, WILLIAM A.: "Speech and Personality." *High Points,* XX, March, 1940, 61–65.

Public speaking and dramatics are effective means for developing personality.

D. E. P.

DEAN, BURT: "Importance of Oratory in Junior Colleges." *The Junior College Journal,* X, No. 6, February, 1940, 325–330.

This article, which was written at the request of the coaches in oratory for the Illinois Association of Junior Colleges, outlines values and methods of the oratorical contest and urges a national junior college contest in oratory.

KARR, HARRISON M.: "Speech Contests: Good and Not-So-Good." *California*

Journal of Secondary Education, XV, No. 2, February, 1940–, 103–107.

Dr. Karr criticizes traditional contests in oratory and debate, and urges that the forum discussion is "a method whereby students may use their speech to solve our common problems, working together toward a common end—not usng their speech merely to display their own forensic superiority."

Platform Art, VI, No. 6, March-April, 1940.

BAKER, THOMPSON J.: "The Future of Debate." 2–3.

MURPHY, RALPH M.: "A Community Speaker's Project." 4–5.

PALZER, EDWARD: "This Thing Called Microphone Technique." 14–15.

Mr. Baker disputes the often-repeated assertion that debate is dead, and predicts it will continue to hold interest.

Mr. Murphy describes the Dallas (Oregon) High School plan, whereby students talk before organizations in the community on subjects of interest to themselves and to the community.

Mr. Palzer offers several practical suggestions for radio speaking relating to the position of the speaker at the microphone, vocalization, breathing, rate of utterance, selection of words, and style of utterance.

D. E. P.

BATESON, W. HOWARD: "Auditorium Social Arts: A Laboratory in Citizenship." *The Clearing House,* XIV, No. 7, March, 1940, 393–396.

Discusses methods actually used in Jefferson Junior High School, Dubuque, Iowa, for teaching discussion procedures and the elements of democratic processes.

The English Journal, XXIX, No. 2, February, 1940, Part 2.

McGRATH, MARY T.: "The Revised New York City Program in Speech." 23–24.

RAUBICHECK, LETITIA: "Putting First Things First in Educational Planning." 24–25.

Part 2 of this issue is a report of the Twenty-eighth Annual Meeting of the National Council of Teachers of English in New York City, November 23–25, 1939. The first paper noted here, by Mary T. McGrath of the Board of Examiners of New York City, outlines the provisions for more extensive speech training in the schools of that city. Dr. Raubicheck's paper re-emphasizes the basic importance of speech work.

GOLPER, A. SIDNEY: "Voice Dexterity, An Essential in Business." *The Journal of Business Education,* XV, No. 9, May, 1940, 19–20.

"Voice and correct oral expression are tools which need to be developed and sharpened as much as the tools of reading, writing, and arithmetic."

SIMPKINS, L. W.: "Choral Reading." *The Grade Teacher,* LVII, No. 10, June, 1940, 24.

Gives some selections for class use in second and third grades.

ALLENSWORTH, JOSEPHINE: "Value of the Motion Picture in Teaching Drama and Diction." *National Board of Review Magazine,* XIV, No. 1, January, 1939, 16–18.

Motion picture study may be a means of stimulating the interest of students in the study of good plays and also of teaching them acceptable diction.

D. E. P.

The Journal of Educational Sociology, XIII, No. 5, January, 1940.

This issue is devoted to some educational aspects of motion pictures and includes the following articles:

FREEMAN, G. L.: "The Motion Picture and Informal Education." 257–262.

SLESINGER, DONALD: "The Film and Education." 263–267.

GLEDHILL, DONALD: "The Motion Picture Academy, A Cooperative in Hollywood." 268–273.

SHULL, CLAUDE A.: "A Study in Suitability of Motion-Picture-Theatre Programs to the Needs of the Child." 274–279.

RAMSEY, GRACE FISHER: "The Film Work of the American Museum of Natural History." 280–284.

THRASHER, FREDERIC M.: "Education versus Censorship." 285–306.

FRIEDLANDER, ETTA: "Education in the Workers' Schools of New York City." Social Research, VII, No. 1, February, 1940, 92–101.

Results of a survey of ten workers' schools, seven with trade union emphasis and three with political emphasis. It was found that courses in the social sciences and public speaking formed the core of the curriculum.

O. A. H.

TROVER, M. E.: "The Selection of Students for the Profession of Teaching." *Journal of Educational Research,* XXXIII, No. 9, April, 1940, 581–593.

An analysis of factors contributing to rejection of applicants for admission to the School of Education, Syracuse University. In 100 cases, two were rejected because of the single factor of bad speech. Most were rejected because of a "constellation of factors"—in this order of importance: scholarship, English usage, spelling, contemporary affairs, personality, health, and speech.

O. A. H.

GREENE, E. B.: "Vocabulary Profiles of Groups in Training." *Journal of Educational Research,* XXXIII, No. 9. April, 1940, 569–576.

Data from an application of the Michigan Vocabulary Profile Test. (240 definite items) to show that the patterns from various professional groups are sufficiently different to be of value in educational and vocational guidance.

O.A.H.

NEWS AND NOTES

EASTERN

General

Your Voice and You is the title of a new radio feature of interest to students and teachers of dramatics, which is being offered by the *National Broadcasting Company*. The program is designed by Miss Elsie Mae Gordon, an authority on voice and one of the most versatile radio actresses today, assisted by Earl Fleischman, speech instructor at the College of the City of New York. According to the prospectus, this will not be a series of dissertations on the mechanics of sound production, but highly practical demonstrations on the way to develop better expression. The blue network of N.B.C. will offer this program weekly on Fridays from 2:00 to 2:30 P.M. (EDST).

* * * *

A *Symposium on Speech Correction* was a special feature of the Mount Holyoke Coeducational Summer School of Speech which opened its fourth session on July 1. In its two-day session this symposium covered such serious speech handicaps as stuttering, lisping, cleft palate speech and the speech of the deaf. Contributing to the discussions were the following specialists: Sara Stinchfield Hawk, President of the American Speech Correction Association, lecturer and clinician at University College, University of Southern California, and speech pathologist of the Child Guidance Clinic of Los Angeles; Mr. Samuel D. Robbins, secretary of the American Speech Correction Association; Lou Kennedy, Associate Professor of Speech and Director of the Speech Clinic of Brooklyn College, co-author of *The Rehabilitation of Speech;* John Fitz-Gibbon, authority in the prosthetic treatment of cleft palate; Alice W. Mills, Chairman of English Speech at Mount Holyoke College and Director of the Speech Clinic of the city of Holyoke; and Elizabeth R. Kundart, head psychiatrist of the Northampton State Hospital for Mental Diseases.

Mrs. Hawk, Mrs. Mills and Miss Kennedy were also in charge of courses in speech correction and of the Summer School clinic. Persons registering for work in speech correction had the privilege of recommending one speech handicapped child to the clinic for free diagnosis and treatment.

Yet another new feature of the Summer School was the close correlation of the courses in modern forms of public discussion with two new courses in *International Relations* and *Present-Day American Problems* conducted by Hartley W. Cross, Professor of Economics and Director of the Arts and Science Division of Springfield College. The subject matter of these courses served as material for panel discussions, symposium discussions, lecture-forums and dialogue discussions.

The Summer School also offered courses in the Modern Dance, Drama, Comparative Phonetics and French Pronunciation.

The *Dramatic Series* of the *Cultural Olympics* of the University of Pennsylvania took place in April and May. On April 18, 19, and 20 the *Collegiate Dramatic Festival* was held. This program consisted of a series of play presentations and conferences of coaches. The principal speaker was Barrett H. Clark.

The *Collegiate Foreign Language Plays* were held on the 25, 26, and 27 in the following order: German plays, Thursday, the 25th; Spanish and Italian, Friday, the 26th; French, Saturday, the 27th.

May 10 was given to the *Junior High School Dramatic Festival.*

The *Elementary Schools Dramatic Festival* was held on the morning and afternoon of May 11.

The *Adult Dramatic Festival* was held on the evening of May 11. Quite a large number of church organizations, women's clubs, Y.M.C.A. and Y.W.C.A. Dramatic Clubs participated.

The *Senior High School Dramatic Festival* was given on the afternoon and evening of Saturday, May 18.

A *secondary school Foreign Language Play Festival* under the auspices of the Association of the Teachers of Foreign Languages of Philadelphia, and under the sponsorship of the Cultural Olympics, was held on May 31 and June 7. The Italian plays, songs, and skits were presented on the 31st, and the French program on the 7th.

Close to 60 schools and various organizations participated in these festivals.

* * * *

DRAMA

The *Bennington Festival* of 1940 was held in the Festival Theatre of Bennington, Vermont, on August 9–17. There was a cycle of three performances—a play, a dance work, and a program of music, repeated in alternation for the nine evenings of the Festival.

The Festival illustrates the kind of production and performance in dance, drama and music in which the center at Bennington is most interested. The dance production was given by Martha Graham, whose professional company presented a new dance work composed during the season, *Every Soul is a Circus*, first performed in New York City and danced by Miss Graham and her company. The play will be the first performance of *The King and The Duke*, a melodramatic farce from Huckleberry Finn with dance and music, by Francis Fergusson and directed by Mr. Fergusson. The choreography for the play was by Martha Hill; the music, under the direction of Otto Luening, included excerpts from an 18th century opera with ballet interludes, the first performance of a short modern opera on an American theme with music by Otto Luening, and a program of old and new chamber music works under the direction of Ralph Kirkpatrick.

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At the business meeting of the *Delaware Dramatic Association* held during the State Festival on April 13, the following officers were elected: President, Miss C. Louise Jackson of the H. C. Conrad High School; Vice-pres. Douglas

Stewart of the Wilmington Drama League; Corresponding Secretary, Miss Helen Comstock of Dover; Recording Secretary, Mrs. Margaret Ernest of Middletown High School; Treasurer, G. Taggart Evans of the University Drama Group, Newark; Director, representing the University Dramatic Center, C. R. Kase.

Claymont High School and the Wilmington Drama League carried off the principal honors in Deleware's First State Play Festival on April 13. Paul Randall of Temple University, critic judge, awarded the cup for the best production by a Delaware High School, to the cutting from *What a Life* as presented by the Claymont High School. Chekhov's *The Boor* brought to the Wilmington Drama League the plaque awarded for the best production in the Community Theater Division. The Kennett Square High School was awarded the plaque given to the Out-of-State School Division for an original play *Prom Date*, written and directed by Alvin Wakeland. Sixteen dramatic organizations in all participated in the various elimination contests and the State Festival. Of these organizations twelve represented schools.

* * * *

July 8 to August 14 was the period marked off by Cornell University for its summer theater activities. A number of original New York State plays were produced with the graduate acting company and summer school students in drama. The theater and correlated courses in drama were headed by Alexander M. Drummond, with H. D. Albright among the instructors. The Film Theater presented distinguished motion pictures throughout the session.

* * * *

With several capable guest-actors and instructors from the community and professional theaters promised, Charles D. Coburn opened the Union College Mohawk Drama Festival July 8, continuing to August 31. In the five years of its career, the festival has brought to the Schenectady campus thirty plays, one hundred established players, 120,000 spectators, and students who receive college certificates for completion of a two-season course. Carl Glick was chairman of the Institute this season.

* * * *

Reputed to have the second largest stage in New England, and a popular legitimate theater which harbored every road show during the past decade, famous Old City Theater of Brockton, Mass., has closed its doors forever, leaving three floors of stage scenery, props and furniture to the highest bidder. The Priscilla Beach Theater, Plymouth, Mass., has acquired it all. Included in the settings were productions of William A. Brady and other famous producers who left their scenery behind when they closed their show in Brockton. Nearly all of it is in good condition, well constructed by New York designers and containing the label ITSEA union label.

The famous $60.00 seats which were once in the old Manhattan Opera House in New York in the days of Diamond Jim Brady and Lillian Russell, and which were given to the Beach Theater by Max Reinhart when he staged "The Eternal Road" at the Opera House, are being installed.

Forensics

National officers of *Tau Kappa Alpha* are:
Founder—Oswald Ryan, Civil Aeronautics Authority, Washington, D.C.
President—Charles R. Layton, Muskingum College, New Concord, Ohio
1st Vice-pres.—Elwood Murray, Denver University
2d Vice-pres.—P. Emerson Lull, Purdue University
3d Vice-pres.—Orville C. Miller, Vanderbilt University
Executive Secretary—William T. Hade, 420 W. 119th St., N.Y.C.
Executive Secretary-elect—Lionel Crocker
Treasurer—George Lamb, Shoreham Building, Washington, D.C.

* * * *

The *1941 Phi Rho Pi National Convention* will be held at Charlotte, N.C. April 4–10 under the sponsorship of the chapters of the Southeastern Division. Warren Keith of Winthrop College, who has directed the annual Dixie Tournament at Winthrop College, has been engaged as Tournament Director. The details of the Radio Speaking event will be announced later.

National officers elected are:
President—Raymond P. Kroggel, State Dept. of Education, Jefferson City, Mo.
1st Vice-pres.—Mrs. Eula Peterson, Junior College, Altus, Oklahoma
2nd Vice-pres.—L. H. Monson, Weber College, Ogden, Utah
3d Vice-pres.—L. K. Pritchett, Lee's Mcrae College, Banner Elk, N.C.
Sec'y-Treas—Mrs. Sylvia D. Mariner, Britton, Oklahoma
Editor—P. Merville Larson, North Park College, Foster and Kedzie, Chicago
Student representative—Catherine Hopfinger, Itasca Junior College, Coleraine, Minn.
Founder—Rolland Shackson.

* * * *

Eleven colleges sent delegates to the Annual Convention of the Mid-Eastern District of Tau Kappa Alpha at Lewisburg, Pa., on April 19–20, 1940. The Bucknell University Chapter acted as host. The question for the debate tournament was *Resolved that the American Liberal Arts college should discountenance student discrimination against freshmen.*

The after-dinner speaking contest was *What college has done for me.*

The principal actions taken were (1) A recommendation that the expansion of the fraternity should be carefully guided, and that the granting of chapters should take place after advice from the district most concerned had been received. (2) A recommendation that the chapter at large and the affiliated status should be discontinued. (3) Expression of a desire to have a national debate question and suggestions of several topics. (4) The acceptance of Muhlenburg College Chapter's invitation to hold the 1941 convention in Allentown.

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In May, 1940, four intercollegiate debaters visited the RCA building studios of the National Broadcasting Company. They were student orators Raymond Underwood and Jack McKenna from Bucknell, and David Kagon and Charles

Schneer of Columbia. They held the *first television debate,* following a short introductory address by Lowell Thomas.

Persons and organizations outside the intercollegiate field evinced particular interest in the unique debate. Acme Photo Service provided pictures which were used in the contest, while Captain Eddie Rickenbacker, head of Eastern Air Lines, sent a special advanced training plane to bring the Bucknell orators to New York. They were accompanied by Coach Robert T. Oliver.

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Personals

Norris Houghton, author of *Moscow in Rehearsal,* is traveling the country on a Rockefeller grant to study the non-commercial theater.

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Samuel D. Robbins, Secretary of the American Speech Correction Association, taught at Emerson College during the 1940 summer session and directed clinical work in speech correction at the Massachusetts General Hospital.

* * * *

Dean Howard Higgins of Emerson College has been invited to debate the validity of certain psychic phenomena with Conan Doyle, Jr.

The Committee on Awards of the Fellowship Project of the National Theater Conference, consisting of Warner Bently, Dartmouth College, Charles Meredith, Dock Street Theater, and Frederic McConnell, Cleveland Play House, Chairman, have made the following awards: George Blair, Western Reserve, Lynn Gault, University of North Carolina, Gerald Gentile, Pasadena Playhouse and University of Washington, Robert Gill, Cleveland Play House, Vincent Jukes, University of Michigan, Clark Kuney, Jr. University of Iowa, Richard Moody, Cornell University.

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The American Laryngological, Rhinological and Otological Society, Inc., at its meeting June 7, awarded its medal to Dr. James Sonnett Greene, founder and director of the National Hospital for Speech disorders.

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Norman W. Mattis has not left Harvard. Mr. Mattis and Mr. Robert F. Young are conducting several classes at Tufts, but they are still at Harvard and should be addressed there.

* * * *

Miss Henrietta Prentiss passed away May 14, 1940. Miss Prentiss was former head of the Speech Department of Hunter College. She was the first woman to serve as President of the National Association of Teachers of Speech. A pioneer in the speech field, Miss Prentiss was beloved by her students and colleagues who mourn her death.

CENTRAL

General

The 1940 meeting of the Central States Speech Association was held at Terre Haute, Indiana, on April 18, 19, and 20. The theme for the meeting

was *Problems in the Teaching of Speech and their Possible Solution.* The program emphasized demonstrations and discussions. Each sectional meeting included: a paper on a pertinent speech problem, a demonstration, and a panel discussion.

Highlighting the general sessions were papers by Dean Paul C. Packer, College of Education, State University of Iowa, and Prof. Marquis E. Shattuck, Director of Language Education, Detroit Public Schools. Dean Packer spoke on the topic *Shall Departments of Speech Emphasize Training Teachers of Speech?* Professor Shattuck considered *The Problems of Speech as Viewed by a School Administrator.*

The following problems were discussed at various sectional meetings:

The One-act Play
New Techniques in Voice Science
How can we best meet the needs of Speech Defectives within a State?
Teaching Analysis of questions and problems.
The Place of Mechanical Aids in Teaching Speech.
The Radio Workshop.
Teaching Speech in the Elementary Schools.
The Verse Speaking Choir as a Method of Teaching Speech.
The Use of Diagnostic Tests.
The Use of Light as a Part of the Scenery in the Production of Plays.
The Use of Current Speeches in the Teaching of Public Speaking.
Teaching Speech to the Handicapped.
The Improvement of the Oral Report in the Curriculum.
Interpretative Reading.
Directing the Play.
Discussion Programs by Radio.
Application of Scientific Knowledge to the Teaching of Speech.
Handling Large Numbers of Speech Students.

One section meeting was devoted to the *New Methods of Utilizing Speech.* For this program an original script, *The Talk of Our Town,* was written by Lillian Masters of Indiana State Teachers College. The program was directed by Robert Masters of the same school. Documentary techniques were employed in applying speech activities to the problems of the community. Grade school, high school and college students were used in the production. The speaker for the meeting was Floyd Riley of Baker University, and the chairman, Valentine Williams of Arsenal Technical High School, Indianapolis.

Another sectional meeting was devoted to the discussion of medieval rhetoric. Otto Dieter, of the University of Illinois, served as leader. As a result of this demonstration a committee was appointed to investigate the possibility of a joint publication in the field of medieval rhetoric.

The next meeting of the CSSA will be held in Oklahoma City, April 17, 18, and 19, 1941. Retiring officers: President, H. Clay Harshbarger, State University of Iowa; Vice Pres. Merel R. Parks, Detroit Public Schools. Incoming officers: President, Wilbur E. Gilman, University of Missouri; Vice Pres. Ruth B. Gober, Blackwell (Okla.) Public Schools.

The Convention summary was submitted by Orville A. Hitchcock, University of Akron.

The Ohio Association of Secondary Teachers of Speech met at Ohio State University March 29, 1940, in conjunction with the Ohio High School Speech League finals in their state-wide tournament.

After an enjoyable luncheon a brief business meeting was held, with President E. T. Diller of Youngstown presiding. The following officers were elected for this year. President, John B. Holden of Hamilton; Vice pres. C. M. Schindler of Canton; Recording secretary, Thelma Tobey of Ashley; Executive Committee, E. T. Diller of Youngstown, Nelson Rozelle of Columbus, Gertrude Smith of Port Clinton, Agnes McGavran of Cadiz and Florence Powel of Middletown. In a brief inaugural address, President Holden outlined the aims for the year, stressing especially his plans to make the program of the fall meeting broad, inspiring and practical.

This is the first meeting since the adoption of the new constitution in December. This constitution aims to make the organization more definite and more practical in advancing the standards and solving the problems of secondary school speech in Ohio.

Bert Emsley of the Ohio State University, who, as executive secretary of the Ohio Association of College Teachers of Speech, meets with the high school association as a co-ordinator of the work of the two groups, invited this association to attend the meeting of the college association on April 5.

At an executive meeting, Florence Powell of Middletown was elected executive secretary and editor. Plans were made for a fall meeting including a brief business session, a general session, and sectional meetings in: classroom problems in speech, contest problems in speech, and dramatics. The central theme of the meeting will be: *How to introduce and build up a strong speech program in secondary schools.*

* * * *

The Ohio Association of College Teachers of Speech met at the Deshler-Wallick Hotel, April 4, 1940.

The program included:

Open discussion program on the theme, *Trends in Intercollegiate Speaking.*
Informal Debate on *Original Intercollegiate Oratory.*
C. R. Layton, Muskingum College, Affirmative
William C. Craig, Capitol University, Negative.
Discussions on Types of Intercollegiate Speaking.
May Cliff Deming, Ohio Northern University
Panel made up of:
William M. Timmons, Ohio State University, The research point of view of public discussion.
Miss Frances E. Jones, Ohio State University: Trends in informal inter collegiate debating for women.
G. Vernon Kelley, Wittenberg College, Decision debates.

Constitutions have been adopted recently by both the College and Secondary Associations of Ohio.

Mr. Capuder presented the recommendations of the Resolutions Committee. The proposed resolutions were as follows:

(1) Be it resolved, that as a means of encouraging research in speech and the writing of articles pertaining thereto, the Ohio Association of College Teachers of Speech go on record as reaffirming its recommendations that the

N.A.T.S. in the future pursue the policy of issuing a monthly journal of speech, rather than its present quarterly journal.

(2) Be it further resolved that the Ohio Association of College Teachers of Speech go on record as requesting the Executive Secretary of the N.A.T.S. to communicate with the H. W. Wilson Company and investigate the possibility of having the "Quarterly Journal of Speech" listed and indexed in the "Reader's Guide."

(3) Be it resolved that the Ohio Association of College Teachers of Speech strongly recommend the use of the mechanical recording devices as aids to the effective teaching of speech.

(4) Be it resolved that this Association go on record as approving the joint meeting of the Ohio Association of College Teachers of Speech and the Ohio Association of Secondary Teachers of Speech, scheduled for Deleware this coming fall.

(5) Be it resolved that this body go on record as approving polls among speech men, whereby the voices of national leaders in various fields are rated, especially when improvement has been the result of conscious application of speaking techniques.

The entire slate of officers as recommended by the Nominating Committee was adopted. The candidates were as follows:

President, L. C. Staats, Ohio University

Vice-President, Roy Diem, Ohio Wesleyan University

Executive Secretary, John Black, Kenyon College

Editor of the *News Letter*, G. Vernon Kelley, Wittenberg College

Member of the Executive Committee, Earl W. Wiley, Ohio State University

* * * *

East Waterloo High School, Waterloo, Iowa, held its first speech Festival on April 13, 1940. Ten northeast Iowa high schools entered students in original oratory, extemporaneous speaking, radio speech, reading of original poetry, reading of prose, group discussion, extemporaneous reading of prose and poetry, choral reading and one-act plays.

Critics gave comments and ratings to each pupil participating.

The festival was under the direction of Mrs. Ilya Swanson, Elementary Speech Supervisor, Vera Kellog, Junior High School Speech Supervisor and Cecil A. Kerster and Eugene J. Taylor, High School Speech Instructors.

Every member of the Department of the East Waterloo High School is a member of the C.S.A. and of the N.A.T.S., and all attended the Chicago Convention.

* * * *

With the knowledge of the significance of speech in a teachers college, Indiana State Teachers College has announced the organization of a Speech Department under the chairmanship of D. W. Morris. In the Department will be Dorothy Davis, assistant director of the speech clinic; Clarence Morgan, radio work; Robert W. Masters, dramatics; Ernest Reed, forensics; and Frederick Sorensen of the English Department will continue to teach Choral Speaking.

With the new emphasis on Speech, a course entitled "Fundamentals of Speech" will be required of all students on any curriculum. Three alternative

speech courses are outlined for the new department. The majors are General Speech, Theater, Speech Science and Speech Correction.

* * * *

DRAMA

The Fifth Annual Drama Festival sponsored by the Drama Section of the Speech Association of Missouri was held May 3, 4. This festival was held open to all Junior colleges, colleges and universities, and Little Theater groups in Missouri. A Festival Prose and Verse reading was held in conjunction with the Drama Festival.

* * * *

The summer session of Western Reserve University extended from June 23 to August 25 and offered the following productions as well as concerts, lectures, dance recitals and a children's theater: *The American Way, Beggar's Opera, Mary of Scotland, Julius Caesar—(Streamlined Version), Autumn Crocus, Under the Gaslight, Of Thee I Sing.*

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The Dramatic Club of Marion College, Indianapolis, Indiana, under the direction of Mary E. Myers, presented *The Land of Heart's Desire,* by Yeats,

and *Il Poverello,* by Harry Lee, which won a poetry prize in the early nineteen twenties.

* * * *

The University of Iowa guest instructors were Thomas Wood Stevens, Wallace A. Groves, Helen F. Lauterer, and Frederic McConnell. The session extended from June 8 to August 2. Plays were produced for eight performances weekly at the new University Theater and at Lake Okoboji. E. C. Mabie heads the session.

* * * *

The University of Michigan (Ann Arbor Dramatic Festival) opened its eleventh season May 13 under the direction of Valentine B. Windt. Five plays formed a balanced diet: *The World We Make, Boyd's Shop, The Guardsman, Pygmalion, and The Winter's Tale.* The festival had as guest stars, Mady Christians, Whitford Kane, Hiram Sherman, Carl Reed, Madge Evans, Ruth Chatterton, and John Emory.

* * * *

Members of the Playcrafters' Club of Pontiac, Mich., High School were hosts to their parents Wednesday, April 10, in the Little Theater at the school. Arrangements for the affair were in charge of Gerald Navarre. This was the fifteenth anniversary of the group. W. N. Viola was sponsor. *Jacob Comes Home,* and *Pinnocchio in Wonderland* were presented.

* * * *

Forensics

Eleven Colleges were represented in the Illinois State Oratorical contest held February 16 and 17. The colleges represented in the competition had a total number of forty-four speakers competing in the four divisions of men's and women's oratory and men's and women's extemporaneous speaking.

* * * *

Northwestern University held a *Symposium in Debate* as a feature of its 1940 summer session. The six visiting lecturers were: Bower Aly, University of Missouri, J. M. O'Neil, Brooklyn College, Milton Dickens, Syracuse, A. Craig Baird, University of Iowa and H. L. Ewbank, University of Wisconsin.

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The schools in the Wisconsin District of the National Forensic League again completed a full year of activity in Debate and Forensics under the direction of National Secretary Bruno E. Jacob and State Chairman Howard Maule. Practice debate and forensic clinics were held at Marquette University, Beloit College, Mayville, Shawano, Port Washington, Plymouth, Sheboygan, and Milwaukee.

The Ninth Annual Debate Tournament was held at Marquette University on March 10–11.

The Ninth Annual Forensic Tournament was held at Carroll College April 7–8.

Winners of Debate and Forensic events in Wisconsin participated in the Tenth Annual National High School Speech Tournament held at Beverly Hills, California, June 18–24. Entertainment included a performance at the

Hollywood Play House and a banquet on one of the sound stages with Movie Stars in attendance.

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Personals

Dr. Carroll P. Lahman, who has been a professor of Speech at Western State Teachers College, Michigan, for the past 18 years, is to be head of the speech department at Albion College.

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Dr. Raphael Sokolowsky, formerly of the University of Koenigsburg, where he was professor of forensics for 23 years, has been added to the staff at Capital University. He will be an instructor in remedial speech and will direct clinical activities in that field.

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Mr. J. Garber Drushal, University of Missouri, is a new member of the Capital University Speech Staff. He will coach debating, both for men and for women.

Eldon T. Smith, a graduate of Ohio Wesleyan and Western Reserve, is handling the work of J. W. Carmichael of Bowling Green, during the latter's leave of absence.

Upton Palmer is now acting head of the Department of Speech at Bowling Green State University.

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Stuart Postle, from Ohio Wesleyan, has accepted a position at Stevens College, Mo., where he will direct the work in radio speech.

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Barclay S. Leathem, head of the Western Reserve University department of Drama and Theater, visited university and community theaters throughout the country during his sabbatical leave. Starting in February as a representative of the National Theater Conference, of which he is Secretary, he visited fifty theaters, members of that organization.

WESTERN

General

One hundred fifty members were in attendance at the tenth annual State Speech Conference of the Oregon Speech Association, devoted to the interests of Elementary, High School and College Teachers of Speech in the State of Oregon. The conference was held in Portland, Oregon, May 3 and 4, 1940.

The following problems were presented:

Children's Theater, Mary Elizabeth Saal, Eastern Washington College of Education.

Practice of Speech Correction, Margaret Ringer, Portland.

Relationship of Speech and Reading Difficulties, Margaret Montgomery, University of Oregon.

The Teaching of Speech to the Deaf, Mrs. Elizabeth Fruewald, Oregon State School for the Deaf.
The Place of Speech in the Curriculum, Margaret Painter, Modesto, California, High School.
Panel Discussion: *A Unified Speech Program.*
Education and Radio, H. M. Swartwood, Station KOIN, Portland, followed by demonstrations in radio broadcasting, Studio KBPS.
Three demonstrations of creative drama were given by Portland schools, one by fifth grade pupils, one by seventh grade pupils, and a radio drama by sixth grade pupils.

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Three new Speech courses have been adopted at University of Arizona for academic year 1940–1941. One is an upper-division 3-unit course in *Extemporaneous* and *Impromptu Speaking*, which will be taught the second semester of next year, and will alternate with *Conference Speaking* and *Parliamentary Law*, which have, for the past ten years, been offered annually.

The other two courses are in speech pathology and correction. One is a yearly theory course, *Speech Pathology*, carrying 2 units of credit each semester; and the other is *Speech Correction Laboratory*, carrying variable credits from 1 to 2 hours each semester. Students with defective speech who register for this course will receive a small amount of credit commensurate with the academic work they do; but student clinicians can obtain a total of 2 units of credit each semester for work in the Speech Clinic.

Speech pathology and correction and a speech clinic have been conducted at the University of Arizona regularly since 1935, but up to now it has been necessary to offer them under the blanket course name, *Advanced Problems in Speech.*

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Drama

For three weeks, beginning May 27 and ending June 14, the Los Angeles City College conducted an outdoor Shakespearian Festival (eucalyptus trees and ivy-clad walls). Under Jerry Blunt, producing director, *The Comedy of Errors, Twelfth Night,* and *Romeo and Juliet*, will breathe the California air.

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Devoted to George Bernard Shaw last summer, Pasadena's annual Midsummer Drama Festival (now the sixth) will be given over this year to eight plays by Barrie, *Quality Street, The Professor's Love Story, Dear Brutus, The Little Minister, Mary Rose, A Kiss for Cinderella, Admirable Crichton, What Every Woman Knows.*

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Stanford University's two theaters (Memorial, seating 1,750 and the Little, seating 197) and its amphitheatre (seating 8,000) took care of the busy season planned for that school's Dramatics' Alliance and the Dramatists' Assembly, projects guided by the faculties of the School of Letters and the Division of Speech and Drama. Hubert Heffner and F. Cowles Strickland were largely responsible for the extensive program. Work of the entire season was devoted to comedy.

Forensics

A University of Arizona debate team, consisting of Gordon W. Hostetter and Edward E. Schoch, made a ten-day debate trip to Chicago during and following the Easter vacation, and met among other institutions, the University of New Mexico, St. Louis University, Drake University, the University of Kansas, and the Kansas State College of Agriculture and Applied Science.

Several panel discussions have been held with visiting debate delegations on the campus of the University of Arizona and before town organizations this year, and on Friday, April 5, following two debates with teams from the University of Redlands, a debate clinic was held as a project for the local class in argumentation and debate.

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Personals

Professor Virgil Baker, University of Arkansas, has a play, *The Ring*, in French's Second Volume of *Twenty-one Plays on a Royal Holiday*. *The Sap's A Runnin*, another play by Mr. Baker, appeared in the February issue of the *One-Act Play Magazine*.

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Mrs. Ermine Coleman has just completed an original play, *Living Water*. The play, dealing with the old West, will be presented at Harding College in the near future.

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Gilmor Brown, Hubert Heffner and Thomas Wood Stevens were speakers at a recent theater conference in Tucson.

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The Kansas State Teachers College, Pittsburg, Kansas, announces that Ramon W. Kessler will assume charge of the Dramatic Art Work. He arrived from Gary, Ind. Jan. 28 where he had been employed as speech teacher in the Lew Wallace High School. His presence fills the vacancy left open when Miss Jack resigned to accept a position in the University of Southern California.

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Dr. P. R. Clugston died at his home in Conway, Arkansas, on January 9, 1940. Dr. Clugston received his A.B. degree from Wabash College and his M.A. and Ph.D. degrees from the University of Wisconsin. He taught at the University of Wisconsin, Berea College, Illinois College, The University of Colorado, and the University of Arkansas. At the time of his death, he was head of the English Department at the Arkansas State Teachers College, where he had taught since 1930.

SOUTHERN

General

The Eleventh Annual Convention of the Southern Association of Teachers of Speech, including The Forensic Tournament and The Congress of Human Relations, was held at the Hotel Patton, Chattanooga, Tenn., April 4, 5, 6,

1940. The officers elected for the coming year were, Miss Louise Sawyer, Georgia State Women's College, President, Monroe Lippman, Tulane University, Vice President, Miss Rebekah Cohen, Central High School, Memphis, 2d Vice-President, Glenn R. Capp, Baylor University, 3d Vice President, Louis Hall Swain, Furman University, executive secretary, Robert H. Capel, Hendrix College, Editor of the *Bulletin*, and Leroy Lewis, Duke University, Business Manager.

The Chattanooga Convention was perhaps most notable for the enthusiastic attempts members made to re-assess the bases on which the Association was founded.

The report of the Committee on the Constitution was adopted, and a representative from each state association is to be elected to serve on the executive council, for two years, one half of the members to be elected each year.

A tournament committee of five will be set up to select a debate question in some field different from that of the national question, to phrase the question and to rule on the inclusion of experimental forms of debate.

A new and permanent committee on policy consists of C. M. Wise, (chairman) H. P. Constans, Rose B. Johnson, Orville C. Miller, George Neely, the President and the Executive Secretary.

Each Association year begins with the Tournament immediately preceding the Annual Convention.

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The Congress will be listed hereafter as sponsored by TKA; the fee will be $1.00 per certified representative; copies of the proceedings of the 1940 Congress may be had from Prof. Wm. Ray, Dept. of Speech, U. of Alabama, University, Alabama.

A Directory of S.A.T.S. members will be published this summer and sent to all present members and to the heads of schools represented in the S.A.T.S. during the past six years.

Three general sessions were held, the first, covering *Teaching Methods in Speech*, the second, *Speech in the Secondary Schools*, and the third, *Visual Education and Speech*.

The special sessions dealt with *General Speech Training at the College Level*, the *Theater Arts, Literary Interpretation, Debate, Teacher Training*, and *Speech Correction*.

Next year's Southern Association Convention will be held in Birmingham.

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The Georgia State Association of Teachers of Speech met in the Hotel Desoto, Savannah, Georgia, February 16 and 17, 1940.

Armstrong Junior College was host to the Association, and one of the highlights of the Convention was the presentation of *Paths of Glory*, under the direction of Stacy Keach, Head of the Drama Department. It was a space-stage production, and following the play, demonstrations of make-up were given on the stage and the effect of light on make-up was shown.

The agenda for the remainder of the Convention included:

Casting a Play, G. Hodges Bryant
Puppetry, Dorothy Stramberg, Brenau College

Problems in Play Production, Leo Luecker, Georgia State College for Women
Training of the Speaking Voice, Mamie Jones, Georgia State Teachers College
Psychological Handling of Criticism, H. P. Constans, University of Florida
Fundamentals in Acting, Louise Waldrop, Bessie Tift College
Sound, Ben Williams and Bob Crawford, The Savannah Broadcasting Co.
Round Table Discussion, Some Problems in Speech Correction, Chairman, Mrs. W. W. Davison, Atlanta
State Course of Study, Edna West, Georgia State College for Women
The Art of Interpretation, Carolyn Vance, University of Georgia.

The following officers were elected, Ruth Simonson, Wesleyan College, President; Carolyn Vance, University of Georgia, 1st Vice-President; Maryland Wilson, Thomasville High School, 2d Vice-President; Mamie Jones, Georgia State Teachers College, 3d Vice-President; Leo Luecker, Georgia State College for Women, Secretary; Gwynne Burrows, Commercial High School, Atlanta, Treasurer.

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The Department of Speech of the University of Alabama in cooperation with the Alabama Association of Teachers of Speech, held the first Annual Alabama Speech Conference on June 14–17, 1940, at the University of Alabama.

The program was as follows:

The Guest Speaker, Rupert B. Vance, *Regionalism and the Nation, Our Human Resources.*
General Conferences, Miss Evelyn Ansley, presiding
What the English Department Expects from the Speech Department, Miss Elizabeth Coleman
The Need for Speech Training in the State of Alabama, Miss Rose Johnson
The Aims and Objectives of the Speech Conference, T. Earle Johnson
General Conference on the Problems of Dramatic Production, Vincent Raines, Presiding.
Problems of the High School Production, Miss Florence Pass
Shakespeare in the High School Program, Mrs. Louise K. Hamil
The Writing of Original Plays, Miss Lelia May Smith
The Producing of Original Plays, Miss Antoinette Sparks
The Production of "Our Town," general discussion led by Lester Raines
General Conference on the Problems of Speech Correction, Miss Rose Johnson, presiding.
Speech Needs of the Elementary Schools, Miss Elizabeth Shepard
The Problem of Selecting the Proper Therapy, M. F. Evans
The Problem of Administration in the Speech Clinic, T. Earle Johnson
Demonstration and Discussion of Corrective Problems, Students of The University Speech Clinic

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Two spring meetings were held by the South Carolina Speech Association. The Furman University meeting at Greenville, S.C., on March 15, 1940, reported the following program:

Speech on the College Level, James C. Kinard, Newberry College
Our South Carolina Speech Bulletin, John Otts, Spartansburg, S. C.
Expectations of Each Level, Elementary, Secondary, and College Speech Standards, Walter L. Lingle, President of Davidson College

Some Recent Trends, A Glance Forward, J. C. Green, Clemson College
The Significance of Speech in a Democracy, J. W. McCain, Jr., Winthrop College
Simultaneous Round Table Conferences

I. High School and Elementary School

A. *The Scenic Simplifications in High School Dramatics,* Arthur Cole Gray, Furman University
B. *Contest Judging Standards*
C. *The Value of Speech Recording in the Speech Course.*

II. College

A. *Relation of Speech Teachers to Adult Education Centers*
B. *Training Our Teachers for Speech Activities*
C. *Recapturing Lost Rhythms.*

Demonstration of Radio Technique in Educations, Students of the Department of Speech, Furman University in cooperation with the National Broadcasting Company.
Demonstrations of Dramatics Activity, Students of Robert H. McLane, Greenville Senior High School.

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The Meeting at Coker College, Hartsville, South Carolina, May 11, 1940, had the following program: *The Speech Festival* was discussed by Frank Durham, The Citadel, and two plays were presented, *Why I Am a Bachelor,* by Conrad Seiler, and *The Spy,* by James Hogan.

At this meeting the following officers were elected for the next session: President, Miss Hazel Abbott, Converse College; 1st Vice-President, Frank Durham, The Citadel; 2d Vice-President, Joseph C. Green, Clemson College; 3d Vice-President, Miss Virginia Greever, Columbia High School; Secretary-Treasurer, Mrs. G. H. Durham, Belton High School.

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Baylor University held its second annual speech institute for high school students. The regular Baylor University speech faculty taught in this institute. A special program of lectures and demonstrations were arranged to supplement the regular courses of study. A select group of high school students were invited to participate in the institute for a two weeks' period. The courses arranged for this institute were as follows: *Debate,* Glenn R. Capp; *Extempore Speaking,* Mr. Capp; *Radio Broadcasting,* Sara Lowrey, Chairman Baylor Speech Department; *Play Directing,* Paul Baker; *Interpretation Through Choral Speech,* Miss Lowrey; *Declamation and Extemporaneous Poetry Reading,* Miss Lowrey.

The two weeks' course lasted from June 17 to 28.

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The officers of the Speech Association of Tennessee for 1940–41 were: President, Mrs. Clem Krider, Grove High School, Paris, Tenn.; 1st Vice-President, Paul Soper, University of Tennessee, Knoxville; 2d Vice-President, Miss Rebekah Cohen, Central High School, Memphis; 3d Vice-President, Miss Louise Corbin, Donelson High School, Donelson; Secretary-Treasurer, Eugene Bence, Whitehaven High School, Whitehaven.

The East Texas State Teachers College, Commerce, held its first annual speech conference for high schools, February 24. Thomas A. Rousse held an interesting session with the debaters; while F. L. Winship, Director of Speech Activities of the League, discussed dramatic contests, and gave an exhibition of critic judging on the performance of a cast from Greenville High School. A general discussion of speech contests included the following numbers:

Preparation of Rebuttal in Debate, Elwyn Byrns, Cooper
New Trends in Public Speaking, Paul Conner, Farmersville
Selection of material for Extemporaneous Speaking, Mrs. Lena Mae Rogers, Pickton
What's Wrong with Speech Contests, Margie McCuistion, Paris

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Speech teachers from over the Panhandle were pleased this year with the beginning of a new phase of the Northwest Texas Conference for Education, *The Speech Institute.* The purpose of the institute is to give teachers a better understanding of the problems in speech education, and how speech may be integrated into all other subjects.

Ray K. Immel, Dean of the School of Speech, University of Southern California, spoke at the general session of the Speech Institute on *Problems of Speech Education.* Mr. Immel also spoke twice at the general sessions of the educational conference, on speech topics.

Section meetings on *Specific Speech Problems* were directed by the following:

Kenneth Carmen, Pampa High School, *Drama*
E. E. Bradley, Panhandle A. and M. Oklahoma, *Debate*
Helen Loree Ogg, Western Texas, *Techniques of Speech Correction*
Mr. Geeting, *Interpretation*
Dorothy Lee Yearwood, Dumas Public Schools, *Auditorium Teaching.*

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Drama

Converse College in its semi-centennial year, as the home for the three day Spartanburg Festival of Music, Drama and Dance on April 18–20, attracted noted guests from the Carolinas, Georgia, Illinois, Vermont and New York. The approximate attendance was estimated at more than 5,000. The dynamic forces behind this gala celebration are Ernest Bacon, dean of the School of Music, and Hazel Abbott, director of the Speech and Drama School of the College.

Chamber music featured the program of the first evening of the festival, the highlight being Mr. Bacon's music for the new Lincoln play, *Death, Mr. President,* by Paul Hogan. Opera and Ballet were the forms for the second evening. Mr. Bacon selected Henry Purcells *Dido and Aeneas,* written in 1689 for a girls' school, as the opera. There were 131 men and women in the Chorus and 39 players in the Spartanburg Symphony.

Plans are in the making for the 1941 festival, among them the possibility of doing one of the memorable works of the Nineteenth Century perhaps the Verdi or Brahms *Requiem* or Beethoven's *Mount of Olives.*

The Carolina Playmakers, under the direction of Frederic Koch, celebrated

their twenty-first anniversary with a Regional Theater Festival of Drama in the South, April 1–6, 1940. Koch and his colleagues presented new native plays of the Southern scene, addresses of eminent theater people, exhibits, reports and discussions of drama in the South. The following states were represented at the festival: Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, Oklahoma, South Carolina, Texas, Tennessee, Virginia, West Virginia.

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The Little Theater of Houston departed from its custom and produced its last play on a show boat, S.S. *Dixie Queen,* instead of under canvas.

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In September, 1940, the new $400,000 Fine Arts Building, one of the finest theater structures in the South, was opened at the University of Georgia. It houses large and small auditoriums of advanced design with fully equipped stages, scenery workshops, modern stage lighting equipment and control, a small laboratory theater and classrooms.

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The Memphis Civic Theater and School of Drama announced a spring production of *Room Service,* followed by *Winterset.*

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The public schools of Memphis presented a *Red Cross Pageant* written by Miss Imelda Stanton, Principal of Peabody School. Miss Stanton directed the pageant.

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The Memphis Little Theater gave an excellent performance of *Rain from Heaven.*

The Little Theater of Chattanooga, Tennessee, has appointed Mr. Charles H. Gullickson for 1940–41, as Director.

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The Little Theater of the Texas State College for Women produced *Craig's Wife* on January 17–18. *Boy Meets Girl* opened the series, followed by *Our Town.* The annual *Nativity Pageant* was presented at Christmastime by the Department of Speech and Music. This pageant was written by Dr. L. H. Hubbard, President of the College. The entire production was under the direction of J. Clark Weaver.

Baylor Theater, under the assistance of drama enthusiasts of Waco, has established a Civic Theater, bringing drama lovers of Central Texas into closer cooperation in the production of fine plays. Remarkable success was achieved by the Baylor group in presenting *Our Town.* The demand for the production caused it to troupe to Mart, Hillsboro, Clifton, Ranger, Weatherford, Ennis, playing to more than 7,000 persons. *Fashion,* a costume and scenic spectacle by Anna Cora Mowatt was produced before an enthusiastic audience. *The Ameri-*

can Way was produced with a cast of 400. *My Heart's in the Highlands* was presented as a medium for utilizing newly discovered dramatic effects.

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Having as its purpose the training of leaders in community drama of all types, Louisiana State University opened its seventh annual Dramatic Institute June 11. Director of the Institute was Evelyn Kent Hale. At her disposal was the beautiful University Theater.

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The Santa Fe Players produced *Once in a Lifetime,* directed by Arteola Bilbrey Daniel. Guest critics at dress rehearsals were Thomas Wood Stevens, who is in charge of the pageantry for the Coronado Centennial in New Mexico, and Les Marzolf, scene designer of Chicago.

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The Fourteenth Annual One-Act Play Contest sponsored by the University of Texas Interscholastic League was held in Austin, May 3 and 4. Of the 659 schools entering the county contests in March, all but eight were eliminated for the finals. The contest was judged by Barrett H. Clark, who gave first place to *Sparkin'* by E. P. Conkle. The play was produced by San Marcos High School. *Pink and Patches* from New London High School won second place, *Maid of France* from Lamar High School, Houston, received third place, and fourth place went to Bowie High School, El Paso, which did *Querida* with an all-Mexican cast. Other plays were *Overtones* presented by Pampa High School, *The Enemy,* Act III, by Waco High School, *Jon* by Fluvanna High School, and *The Enemy,* Act III, by Corpus Christi High School.

The contest was the climax of the First Annual Drama Conference sponsored by the Interscholastic League and the Department of Drama of the University of Texas. Over 300 directors of drama in Texas colleges, high schools and Little Theatres were at the two day Conference. Panel discussions were led by Paul Baker of Baylor University, Waco, and Emory G. Horger, President of the Texas State Speech Teachers Association. The theme of the Conference was *A Correlation of the High School and College Drama Programs.* Panel speakers included Henning Nelms and Margo Jones of Houston, Lester Lang of Dallas and other prominent directors of drama.

A dinner in honor of the visiting one-act play casts was served by the University of Texas Curtain Club. Barrett Clark spoke on *American Drama at Home* to a large audience in Hogg Memorial Auditorium. The world premiere performance of a new play by E. P. Conkle, *Johnny Appleseed,* completed the program.

James H. Parke, head of the University of Texas Drama Department, and F. L. Winship, Director of Speech Activities for the Interscholastic League, were in charge of the contest and the Conference.

The following plays have been produced by West Virginia colleges during the 1939–40 season:

Bethany—*The Crowning Glory, Winter Sunset, Adventure in the Dark,*

Cat's Whiskers, Mushrooms Coming Up, Ambition, Night of Jan. 16th, Personal Appearance, and *Death Takes a Holiday.*

Concord—*The Taming of the Shrew.*

Fairmont—*A Paternity Case, Overtones, You Can't Take it With You, Night Must Fall,* and *A Woman's A Fool.*

Glenville—Fall production *The Cradle Song* by Martinez Sierra. Workshop productions: *The Studio,* written by a student, Clair Morrison, and directed by him. 10 one-acts from the play directing class will be given in April and May. Commencement play not yet announced.

Morris Harvey—Richard C. Brand, director of dramatics at Morris Harvey College is also directing for the Charleston Children's Theatre. Their February production was *Young Hickory.*

Marshall—The latest production of the Marshall College Theatre was *Winterset,* March 6. *Fashion, Our Town, Glamour, Why I Am a Bachelor.*

Wesleyan—*Twelve Good Men and True, Death Takes a Holiday, Sauce for the Gosling, The Right Man Gets the Job, Advertising for a Husband, The Teeth of the Gift Horse, Murder in Hollywood, Mrs. O'Leary's Cow, Rich Man, Poor Man,* and *Our Town.*

West Virginia University—*Our Town, It Can't Happen Here.*

West Liberty—*The Family Up Stairs, Broken Dishes, Our Town,* and a Commencement Play.

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FORENSICS

One hundred and five students participated in four rounds of non-decision debate in a tournament sponsored by the Tennessee District of the National Forensic League held at Humes High School, Memphis. The question was *Should the Federal Government own and operate the Railroads?*

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On April 4, between the close of the forensic tournament and the opening of the Student Congress of Human Relations, the T.K.A. schools of the South in attendance at the *Southern Convention,* met for a luncheon and regional organization. Thirty-two students and faculty representatives were present from the following institutions: Alabama Polytechnic Institute, Berea, Birmingham-Southern, Duke, Florida, Florida-Southern, Furman, Hendrix, Louisiana State, Murray, Southern Methodist, Tennessee, Union and Vanderbilt.

National Councilmen were chosen, Robert Capel of Hendrix College was elected from the Arkansas-Texas area, Paul Soper, of the University of Tennessee was chosen to represent the state. Miss Alma Johnson of Florida-Southern was designated to represent the Eastern area of the south. D. C. Dickey, Louisiana State University was chosen from the gulf states.

A motion was passed to petition the executive council of the Southern Association of Teachers of Speech to allow Tau Kappa Alpha to sponsor the *Congress of Human Relations.* A T.K.A. luncheon will be held at Birmingham next year. This T.K.A gathering at Chattanooga was the first held in the south.

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Ten large mid-western schools were represented at the annual *Missouri Valley Forensic League Tournament* held at the University of Arkansas March

28–30. The subject for debate was *"Resolved, That the Federal Constitution should be amended to require a National Referendum prior to the Declaration of War, except in the event of invasion."*

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The *Arkansas Association of Teachers of Speech* sponsored the *Mid-South Debate Tournament* held February 9–10 at Arkadelphia, with the Henderson State Teachers College and Ouachita College as joint hosts. The State Debate Tournament also sponsored by the AATS was held March 8–9 at Conway, Arkansas. In the State tournament both the senior and junior college groups had one division for women and one for men. Each team debating both sides of the Pi Kappa Delta question (*Strict Isolation*). High School teams debated the question of *federal ownership of the railroads.*

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On the evening of April 4, 1940, there was held at Furman University the annual contest of the *South Carolina Intercollegiate Oratorical Association.* Student orators from Clemson, the University of South Carolina, the Citadel, Furman, Erskine, Wofford, Newberry, Presbyterian College and the College of Charleston strove for the mastery of the contest. First honors were awarded to the College of Charleston.

The Association was founded in 1899. The first contest was held in Erskine College. More than a thousand persons listened to the eloquence of the orators. It was a great occasion, vividly remembered by many South Carolinians now living.

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Personals

Miss Rita Dilly of Carlsbad, New Mexico, is now a member of the Speech Department at Ward-Belmont. She received her degree from the University of Alabama.

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Orville C. Miller, of Vanderbilt University, has been elected to the post of vice-president of Tau Kappa Alpha, national forensic fraternity. During the Chicago convention he was made a member of the Motion Picture Committee of the National Educational Association, Department of Secondary Teachers.

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Bettie May Collins is teaching in Central High School at Chattanooga.

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Mary Martin of Bruce, Tenn., directed a project for the deaf at Memphis.

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At the San Antonio meeting of the Texas Teachers of Speech, Professor Emory Horger of the Texas State College for Women, Denton, was elected President.

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Mrs. Arteola Bilbrey Daniel is the newly elected editor of the New Mexico Speech Association *Bulletin.*

Thomas Wood Stevens has written and produced in Santa Fe, *Desert Processional and Desert Vigil,* a dramatic poem which treats of the procession of the Stations of the Cross on Good Friday, and a *Velorio.*

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The American Society of Composers, Authors and Publishers announces its ASCP Fellowship Competition for Composers and Authors of College Musical Plays. The purpose of the competition "is to afford encouragement and stimulus to the development of creative talent among students in institutions of higher learning, particularly in reference to the composition and writing of musical plays,—musical comedies, revues, operettas, operas, and ballad or chamber operas, suitable for stage production."

Eight regional awards are provided, or $720 each, to be "divided equally among the composers and authors of the winning play, which in order to compete must have been actually produced on a stage before an audience of not less than two hundred persons."

Details may be secured from the central office of the Society, Thirty Rockefeller Plaza, New York City.

Who's Who Among Contributors

Compiled by

LIONEL CROCKER, *Denison University*

Karl F. Robinson (*Speech, the Heart of the Core Curriculum*) taught speech for ten years in the secondary schools of Illinois at Charleston and Maywood (Proviso Township High School), and in Michigan at Kalamazoo, Battle Creek, and Ann Arbor. He then directed men's forensics and instructed in the Department of Speech at Albion College, Albion, Michigan, for a period of three years. In 1938 he went to Northwestern University as coach of men's debate and instructor of public speaking. For three summers he has been director of the National High School Institute in Public Speaking, Debate and Dramatics which is sponsored by the School of Speech, and has taught courses in the High School Speech Curriculum. As a part of his program during the past two years, he has been teaching core work organized around fundamental speech skills in the New School at Evanston Township High School. This experimental venture is sponsored jointly by the high school and the School of Education of Northwestern University. He received his M.S. from the University of Illinois in 1925, his M.A. from the University of Michigan in 1935, and his Ph.D. from Northwestern in 1940. His dissertation is also in the field of speech education, being an experimental study on the effects of group discussion upon the social attitudes of college students.

Kenneth F. Damon (*The Speech Teacher's Challenge*) is sub-chairman of the Department of Public Speaking at the College of the City of New York in charge of the work at the School of Business and Civic Administration. He is also Head of the Speech Department of Yeshiva College in New York City. He received an A.B. from the University of Wisconsin; an M.A. from Teachers College, Columbia University; and a Ph.D. from Columbia University. He studied voice with Herbert Witherspoon and has sung professionally. He taught for eight years in the Department of Music Education at Teachers College, Columbia University, has been at City College for seventeen years and Yeshiva College for eight years. He has also taught at New York University and at Washington State College and lectured in numberous adult education centers, including Radburn, New Jersey. He has charge of a number of glee clubs and choruses.

Joel Trapido (*The Meininger*) received his A.B. from Cornell University and his M.A. from New York University. For two years thereafter he was engaged on the Ph.D. at Cornell University and was a member of the staff there. During his studies he developed, and under the direction of Professor A. M. Drummond is still developing, a thesis project which is one of his chief interests: a glossary of the theater on a more extensive basis than any yet published in English. For the last two years he has taught drama and directed plays at Arts High School, in Newark. Since 1935 he has been a member of the staff of the Cornell Summer Theatre, where he has taught technical work, directed, and acted.

F. L. Winship (*Judging Once-Act Play Contests*) is the Director of Speech Activities of the University of Texas Interscholastic League, a bureau of the Division of Extension of that University. He received his A.B. degree from Nebraska Wesleyan University in 1928, an A.M. degree in American History from the University of Nebraska in 1930, and an A.M. degree in Speech from the University of Michigan in 1936. He served as a senior high school principal in a number of Nebraska high schools, was on the summer session staff of the University of Michigan Repertory Players in 1937, and served as director of drama at Kearney State Teachers College in the summer of 1938. He was the first president of the Nebraska Speech Teachers Association. He has had a number of articles published in speech and drama periodicals.

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